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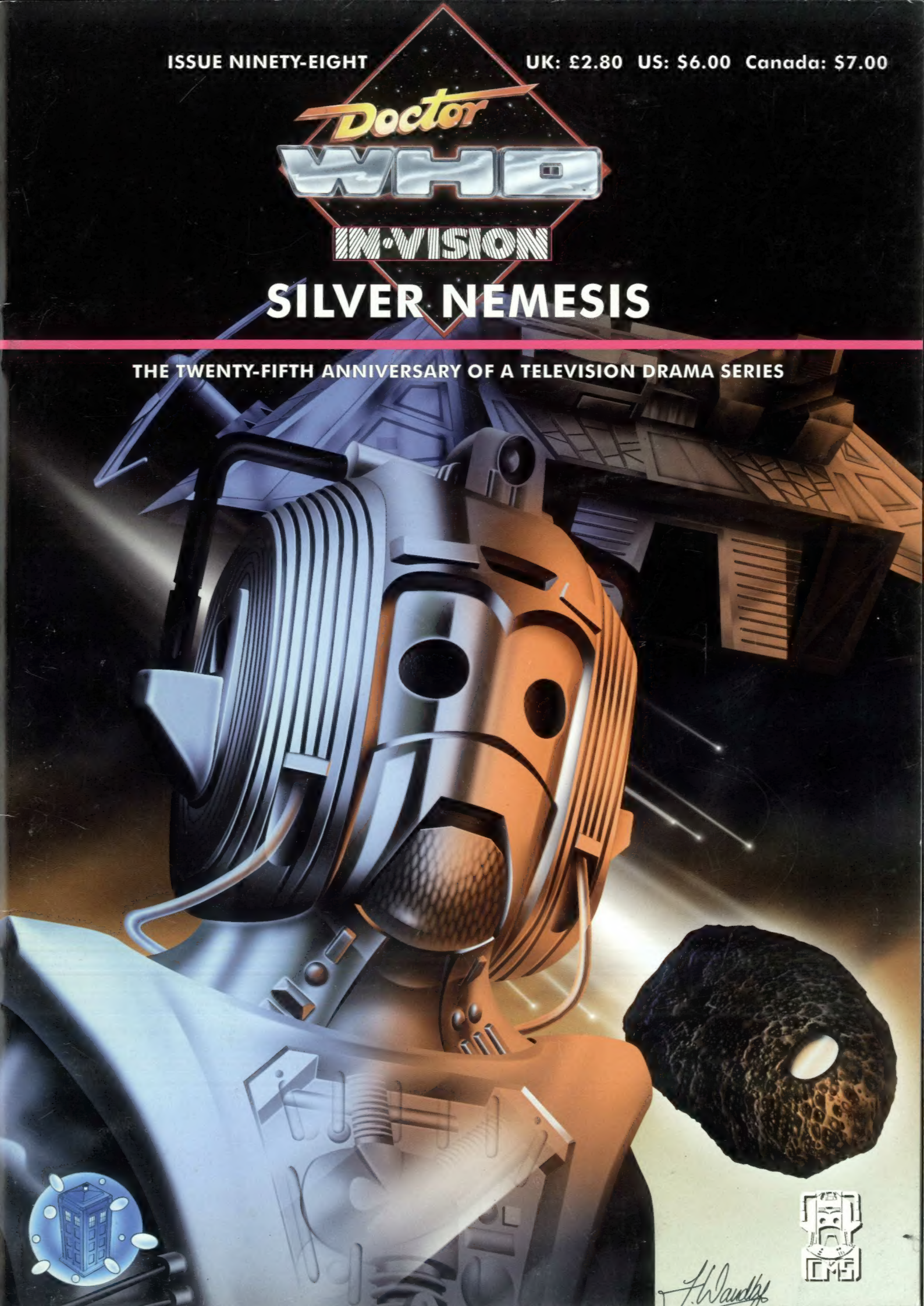
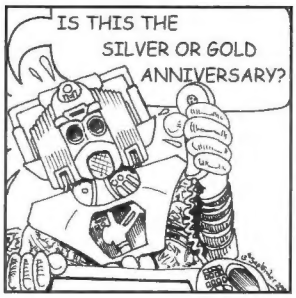
Doctor WHO IN-VISION

SILVER NEMESIS

THE TWENTY-FIFTH ANNIVERSARY OF A TELEVISION DRAMA SERIES





Origins

Doctor Who Producer Barry Letts could have little suspected the tradition he was founding when he and Script-Editor Terrance Dicks decided to mark the programme's tenth year on air with a celebratory serial. The result was THE THREE DOCTORS, a hugely successful four-parter that brought together the three actors who'd played the series' lead role.

Ten years later his successor John Nathan-Turner marked the 20th anniversary with THE FIVE DOCTORS, a TV-movie length production that brought back villains and companions as well as Doctors from the show's rich past. THE FIVE DOCTORS even managed to get itself premiered on the actual evening of the anniversary, 23 November, albeit only in America's Chicago area.

Five years on and still in the Producer's chair, John Nathan-Turner was keen on yet another high profile achievement to mark twenty-five years of the programme – its silver anniversary. Preferably it should happen on 23 November 1988, a date that would fall on a Wednesday that year. Curiously, apart from the very first episode, AN UNEARTHLY CHILD, and the American broadcast of THE FIVE DOCTORS, only two other episodes of the serial had ever been broadcast on the date of its anniversary. Part one of DRAGONFIRE had managed it in 1987, and episode four of THE INVASION in 1968, precisely on the date of the fifth anniversary.

According to memoirs published in ***Doctor Who*** *Magazine*, John Nathan-Turner did approach his boss, Jonathan Powell, with a request for funding and a slot for an anniversary special, but the proposal was turned down. So anything special would have to be encompassed within Season 25, but the difficulty was how to plan it so far ahead of any transmission dates being known…

The unsuspecting writer who'd end up writing this anniversary serial first made contact with the **Doctor Who** office nearly eight months ahead of Nathan-Turner even thinking about marking 25 years on air. Kevin Clarke was born in Birkenhead, near Liverpool, and grew up during the time the Beatles were putting that city squarely on the map. Indeed his first choice of career was as a guitarist before accepting that he was not actually very good at it. Choice number two was acting, and from there to choice number three, becoming a drama teacher. In turn that led to his moving to London in 1975, taking up a teaching post in a tough East-London comprehensive school.

Although he found teaching disadvantaged children a rewarding, if often harrowing, experience, his heart lay in playwriting, something he quickly realised he could not do part-time at nine o'clock in the evening after a full day's teaching. Towards the end of the Seventies Kevin Clarke began writing full time. His first play was universally rejected by agents and producers, but his second was accepted for a limited three week run in New York, and his third gave him a first experience of a fringe theatre sell-out.

That production attracted the attention of several BBC Script-Editors, all of whom suggested to Clarke he should try his hand at writing for television. They even pushed him to apply for one of seven places on a new BBC-sponsored course for budding writers, for which Clarke was accepted in the early Eighties.

Clarke made several friends at the BBC and was successful in getting scripts commissioned for **Casualty**, **Wish Me Luck** (for commercial television) and a few other series. It was in early 1987 that a BBC friend and Producer, Caroline Alton, tipped him off that **Doctor Who** was actively looking for new writers.

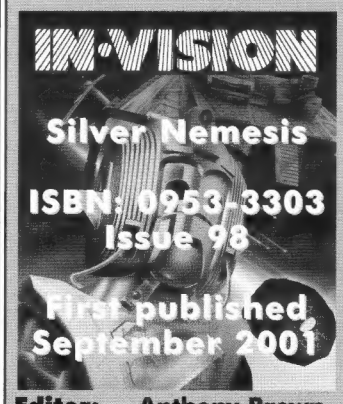
At first Clarke was dubious. He was not a science-fiction fan and, due to parental restrictions, had only ever seen a couple of episodes. Nevertheless he approached Script-Editor Andrew Cartmel with a CV, only to discover Cartmel was acquainted with his work already. They first met in March 1987, but no ideas really gelled. They met again during the summer while the writer was technically unemployed, but again Cartmel was uninspired by any of the ideas proffered. He did, however, loan Clarke some videotapes of past serials, which the young author greatly enjoyed, especially the older Hartnell and Troughton serials. An offer of work on **The Bill** came in shortly afterwards, but the writer still felt he ought to come up with something for **Doctor Who**. Another meeting was scheduled in September, this time to discuss the one remaining slot in Season 25, the anniversary serial.

"Outside the Mobil garage on Shepherds Bush Green, a thought suddenly struck me, so when we all sat down in the office and John Nathan-Turner and Andrew looked at me expectantly, I said, "The question we have all been asking ourselves for 25 years is Doctor Who? Who is the Doctor?" They both leaned forward and said, "Well, who is he?" "Exactly!" I said. They sat back and digested this, and John said, "But we don't know who he is." Neither did I. Another silence followed, and I came out with, "It's obvious. He came among us, mucked things up because he is so forgetful, but has sort of worked it out in the end. He is God!" John and Andrew both looked terrified. John eventually said, "You can do that as long as you don't say it."

Kevin Clarke, Doctor Who Magazine, 1996

Over the course of that meeting the trio thrashed out the serial's beginning – a meteorite approaching Earth, containing a sinister secret – and the ending, as Ace asks the Doctor just who he is, only to receive a knowing wink in reply. Clarke was sent away to get some ideas down on paper for next day, and came back with a plea to use the Daleks as his main villains, since they too dated back to 1963. Told that the Daleks had already been snatched up by fellow writer Ben Aaronovitch, John Nathan-Turner suggested instead the Cybermen, since they were silver.

Armed with a set of tapes of past Cybermen stories, plus a copy of the first episode, Clarke went away to begin fleshing out a story breakdown. This three-part story was titled *The Harbinger* and the commissioning contract was dated October 1987.



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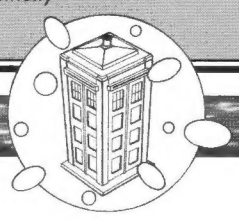


Script

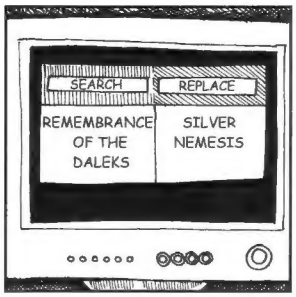
Clarke was happy to use the Cybermen, but felt there was scope for villains with more depth and subtlety. His first choices were neo-Nazis as personified by de Flores and his men, who were inspired by the writer's love of music. Wagner had explored the qualities of gods, men and supermen in his epic 'Ring' saga that had been adopted by Hitler's Nazis as symbolic of their ideals. The Cybermen were obviously gods, so the supermen were represented by these South American-based proponents of a Fourth Reich who saw in the meteorite a herald of their regeneration, the so-called Spear of Destiny, an Nordic mythical symbol that also lay at the heart of Nazi ideology. The name, de Flores, was lifted from a character in a play by Thomas Middleton and William Rowley, *The Changeling*.

Not satisfied with two levels of villainy, Clarke decided to add a third in the form of a Jacobean sorceress, Lady Peinforte. She and her knight protector, Richard, were born out of Clarke's wish to add humour into the text. He felt their roles would add an undertone of black comedy to proceedings, offsetting the heavier elements surrounding the Doctor's 'unfinished business' machinations. Even her name, Peinforte, was a pun, derived from the medieval torture technique, 'peine forte et dure', where victims endured the agony of having weights piled steadily onto their supine bodies until they confessed – or died....

"I'm a student of English theatrical history, and I'm very interested in Jacobean drama. With it came most of the themes – incest, torture, finality and death, the fundamentals of drama. One of my little jokes is that all of Lady Peinforte and Richard's dialogue is written in iambic pentameter."

Kevin Clarke, Doctor Who Magazine, 1996

One idea Clarke pitched into the ring, that Cartmel was initially sceptical about before eventually agreeing could work, was that the Doctor should be a jazz fan. He argued that performers such as Louis Armstrong could do so such amazing things with time that they were bound to be of interest to the Doctor. A key line Clarke wrote into his opening scene with Ace was, "I complained about the future of jazz to Louis Armstrong, but he said music would always survive. He was right, naturally. You see he knew better than anyone that if you're going to play around with the most basic principles of time then, mark my words, time will eventually catch up." With Cartmel on board with the jazz motif, Clarke personally wrote to one of his musical idols, the saxophonist Courtney Pine, asking if he would consider a part in the production. To everyone's amazement Pine offered his wholehearted support for the project, even to the extent of offering to write some numbers for the show. He would later confess to Kevin Clarke that he had been a fan of **Doctor Who** ever since he was a small boy and it had been a dream come true actually to appear in it.



Script-Editing

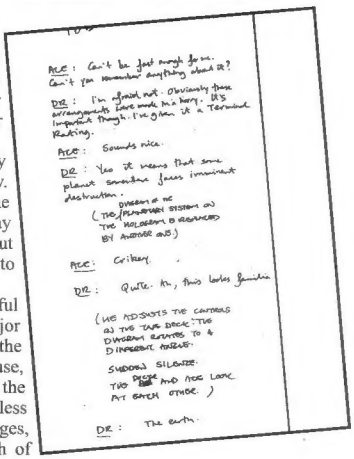
Clarke's screenplay went through a great many changes between the initial plot breakdown and a set of accepted scripts. Andrew Cartmel's feedback on the writer's very first draft was to accuse him of "writing the usual **Doctor Who** story"; a formulaic treatment of Doctor encountering a benevolent but oppressed people and subsequently helping them overthrow their oppressors.

Gradually a script for part one took shape but it was a slow process and Clarke was still hard at work when he accepted an invitation to a Christmas party hosted by John Nathan-Turner at TV Centre in December 1987. At this party the writer was introduced to his fellow Season 25 writers, to Sylvester McCoy and Sophie Aldred, and to the Director of his serial.

By this point a few other details had been communicated, the main ones being that this story would be made wholly on location, with no studio work whatsoever, and that it was hoped the opening instalment would go out on 23 November 1988. To emphasise the importance of this date in **Doctor Who** history, Clarke was asked to set at least part of his narrative on this very day.

The all-location parameter meant that TARDIS interior scenes were not possible. Fortunately Clarke had written only one into the first episode – a short sequence after the time travellers had dodged their riverside assassins and were trying to locate their enemy's whereabouts on the ship's scanner. Clarke transposed most of this dialogue back to the riverbank, adding in Ace's modified ghetto-blaster as a substitute for the scanner.

Clarke was expected to deliver his part one script, retitled *Nemesis*, by the start of the New Year, but it was 19 January before he finally handed it to Andrew Cartmel. On the basis of its merits episodes two and three were given the green light to go ahead on 20 January, but Cartmel still had modifications he wanted made to part one. One major aspect that had to go was the setting of many scenes at night: Peinforte's arrival in Windsor, the crash landing of the meteorite and many scenes in and around the castle. Budgets for the season were tight and there were no windows for night shoots.



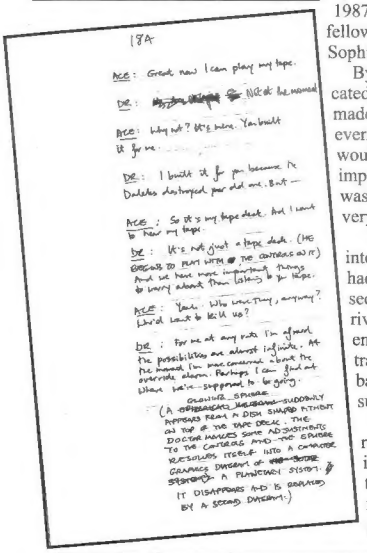
This change had an impact on the setting for Lady Peinforte and Richard's arrival in the 20th century. Clarke had imagined Peinforte's house as having become a pub, but as all-day opening was still some years away in England during 1988, pubs would have been shut during the mid-afternoon and the location was modified to a tea-room.

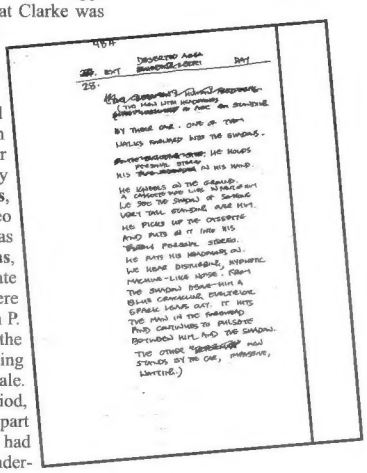
The writing of episodes two and three proved painful for both writer and Script-Editor. There were some major changes – like switching Ace's running battle with the Cybermen from a half-built housing estate to a warehouse, or having Richard and Peinforte encountering lions in the safari park. But in the main it was a seemingly endless stream of tweaks, that often necessitated other changes, sometimes retrospective, that threatened to drive both of them crazy.

"My overriding memory of all this, was a point somewhere in the middle of writing it, which went on for a number of weeks, when I seriously thought I'd gone completely mad. I kept this quiet, naturally. I couldn't get into the mind of the most infinite character in the Universe and still be the same. You become the character mentally. You don't mean to do it deliberately but you can't help it. There's a kind of strange psychological handover to an actor when you've created a character that really matters to you. You and the actor have a strange kind of love affair with the character who becomes part of both of you."

Kevin Clarke, Private Who, 1989

There was still room for a few moments of levity, however. At one point Andrew Cartmel showed the work-in-progress scripts to Ian Briggs, the writer who had created Ace, so that he could assess how well Clarke had caught the essence of his character. Briggs suggested a few speech and mannerism changes that Clarke was amenable to including. In deference to this unpaid script-editing duty Clarke added an extra pledge to Richard's prayer for forgiveness in part two, "I'll return to Briggs his money…"





The wealthy American tourist who gives Richard and Lady Peinforte a lift in part three was an addition to the plot suggested by John Nathan-Turner. For years the Producer had been a big fan of glossy American soap operas such as **Dynasty** and **Dallas**, and it had been a wish for many years to offer a cameo appearance to one of the big names. Top of the list was Larry Hagman, who then played J.R Ewing in **Dallas**, and via some names and contacts given to him by Kate O'Mara, tentative approaches to Hollywood were made. The character was even given a name, Milton P. Remington. But when no-one proved available for the fee BBC Television was willing to pay, some rethinking was necessary and the role eventually became female. After what had seemed like an interminable period, Kevin Clarke delivered part two on 20 March and part three on 11 April. But even after formal acceptance had been given, tinkering still went on. Even the title underwent a final change to SILVER NEMESIS after the Producer asked for the anniversary's badge to be included. There was even a point when Nathan-Turner wondered if he ever was going to see a set of scripts…

"Actually, we never did say we had finished. John had to lean on Andrew and say, "Look, you've been working on this for months, how about a look at the first episode?" We said, "We've done 46 drafts, but it is getting better. We knew where it was all going, but we hadn't got to that bit because we were still working on this bit. We finished it satisfactorily, but we could still be writing that script now. There came a point where we had to say stop."

Kevin Clarke, Doctor Who Magazine, 1996

Personnel

The arrival of lightweight O.B cameras in the early-mid Eighties meant that **Doctor Who** could be equally at home in a location interior as a location exterior or a studio. Director Chris Clough had benefited most from this innovation. Both of his two previous assignments for John Nathan-Turner had featured lengthy location shoots. More than that, he was one of the few **Doctor Who** Directors to have taken the traditional format of a six-parter – exterior filming followed by blocks of studio recording – and split the logistics cleanly to make two discrete productions, one made entirely on location, the other confined to the studio. The formula had worked with THE TRIAL OF A TIME LORD parts nine to fourteen, and then last year with DELTA AND THE BANNERMEN and DRAGONFIRE. In terms of cost this process yielded good value for money, hence why Nathan-Turner was keen to have Clough repeat two years' worth of experience again in 1988.

Irrespective of final transmission order, it made technical sense to shoot location footage first before transferring to a studio environment for completion. Thus Chris Clough's production schedules for serials 7K and 7L were always to record THE HAPPINESS PATROL second, preceded by work on SILVER NEMESIS.

As detailed last issue (**IN-VISION** 97, THE HAPPINESS PATROL) Clough was lucky enough to be reunited with so many of his technical team from last year's DELTA AND THE BANNERMEN/DRAGONFIRE combo, including Richard Croft for Costumes, Dave Chapman for electronic effects and John Asbridge for Set Design. Relative newcomer Perry Brahan on Visual Effects was balanced by a veteran **Doctor Who** expert handling Make-up, Dorka Nieradzik. Even incidental music composer and arranger Keff McCulloch had worked previously with the Director on **Doctor Who** in 1987.

The big question mark was casting. Being all studio-bound, there was a greater need to bulk up performances in THE HAPPINESS PATROL than in a location story where more action scenes, dramatic backdrops and bigger scale effects inevitably added weight.

First choice for the chief villainess, Lady Peinforte, was theatre icon Billie Whitelaw, whom Clough approached with a copy of the scripts towards the end of April. She declined. So too did Anna Massey on 11 May, Penelope Wilton on 17 May and Sarah Badel on 19 May. Next choice Fiona Walker was the wife of noted TV Director Herbert Wise, the man responsible for bringing **I, Claudius**' to life on BBC screens in the Seventies. Wise had been approached several times by Nathan-Turner to bring his talents to **Doctor Who**, but always without success. Aware that Fiona Walker had made her TV debut in **Doctor Who**, playing another villainess, Kala, in two episodes of THE KEYS OF MARINUS in 1964, the Producer had always promised he would find a role for her in the current series if circumstances permitted. Ironically these circumstances fittingly dovetailed for the silver anniversary show.

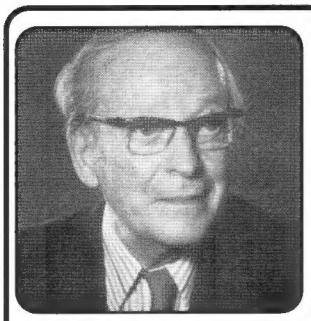
None of Chris Clough's other first choices were available either. Douglas Adams' favourite sculptor of Norwegian fjords, Richard Vernon, turned down playing the mathematician, as did **Catweazle** star Geoffrey Bayldon. Instead the role went to 83-year old Leslie French, an actor who might have appeared in the series twenty five years earlier if the suggestion of its first executive producer Mervyn Pinfield had been followed, and he'd been cast as the first Doctor.

As to other roles, Bond villain Charles Grey said no to playing de Flores, and RSC actor Gerard Murphy was the third choice to play Richard. Having lost Charles Grey, both Producer and Director were delighted with the actor they eventually tempted into playing the veteran Nazi. A veteran screen Nazi, Anton Diffring had largely retired to his homeland when he was asked to consider a role in **Doctor Who**. Never having seen the series he refused at first, but when offered some tickets for the All England Tennis Championships at Wimbledon, temptation proved too great and he accepted what would be his last major acting role.

Cast as Queen Elizabeth II was royal lookalike Mary Reynolds. In a reverse of fortunes for the Production Office they received an aggrieved phone call shortly after from TV's normal first choice to play HRH, Jeanette Charles, asking why she had not been asked to do the role.

Optimistic of a royal presence with greater verisimilitude, Nathan-Turner asked Lighting Manager Ian Dow to forward a letter of introduction to the equerry of Prince Edward, asking if he would consider a small cameo role in SILVER NEMESIS. Dow was part of a small, selected team within the BBC periodically brought together to shoot royal events for the BBC. The letter was duly forwarded but a short while later Nathan-Turner received a stern memo from BBC Internal Administration, reminding him that there was a very formal protocol involved in any contacts with royalty. However, the Producer did receive a reply from the Prince's equerry, turning down the offer but stressing the Prince had been "most amused" by the idea.

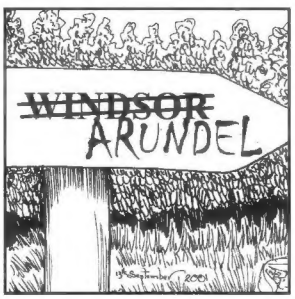
Leslie French



Born in Bromley, Kent, on 23 April 1904, Leslie French was the model for one broadcasting icon, and almost become the first actor to portray another. As a young man, he modelled nude for the statue of Ariel which still graces the frontage of Broadcasting House, also appearing on the BBC's inhouse newsletter Ariel, while as an older man he was a candidate to portray the first Doctor in 1963. Instead he had to wait 25 years to make an appearance in **Doctor Who**. He lived for another 11 years beyond that before dying on 21 January 1999. If he had played the first Doctor, conventions would have been very different.

The Dark Angel (Lawyer) (1987)
The Living Daylights (Lavatory Attendant) (1987)
Lovejoy (Cuthie) A7:THE REAL THING (21-2/86)
Lovejoy (Cuthie) A3:THE STING (24/1/86)
The Singing Detective (Mr. Tomkey/Noddy) (1986)
Invitation to the Wedding (1985)
Jason King (Deshfield) A10: ALL THAT GLISTERS PART 2 (15-12/71)
Jason King (Deshfield) A9: ALL THAT GLISTERS PART 1 (8/12/71)
Death in Venice (Travel Agent) (1971)
The Avengers (Rathbone) F5: YOU HAVE JUST BEEN MURDERED (28/10/67)
C'era una volta (Brother Joseph) (1967)
Le Streghe (1966)
The Protectors (Hugh Denver) THE PIRATE (1964)
The Rescue Squad (Mr. Manse) (1963)
Il Gattopardo (Cavalier Chevally) (1963)
The Avengers (Gregory) B8: DEATH OF A GREAT DANE (17/11/62)
Singer Not the Song (Father Gomez) (1961)
Edgar Wallace Mysteries: THE MALPAS MYSTERY (WITKINS) (1960)
The Scapegoat (Lacoste) (1959)
Orders to Kill (Marcel Lafitte) (1958)
This England (1941)
Radio Pirates (Leslie) (1935)
Peg of Old Drury (Alexander Pope) (1935)

Set Design



The bulk of John Asbridge's work would be seen in the studio component of Chris Clough's production, THE HAPPINESS PATROL, but there was more than enough in Kevin Clarke's screenplay to keep him occupied before then.

To begin with there was a whole royal palace to equip. The programme makers wanted to shoot in the grounds of Windsor Castle but were firmly advised that only documentary film-makers were allowed to shoot in royal residences, and even then only under specially agreed circumstances.

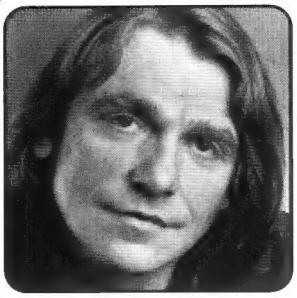
Fishing around for an alternative, Production Manager Gary Downie scouted out Arundel Castle in West Sussex, which not only yielded a castle of similar design but also a folly in the grounds that would be perfect as Lady Peinforte's crypt. Keen to retain the illusion of being at Windsor Castle Chris Clough used some establishing shots of the palace, taken from **Songs of Praise**, editing them in during post-production.

While he would not be erecting any special sets on location, Asbridge was responsible for 'dressing' these sites. The painting of Ace, due to feature in a major in-joke sequence, was specially commissioned – the

Fiona Walker

Born in London in 1944, Fiona Walker made her first television appearance in **Doctor Who** twenty years later, as the scheming Kala in the final episodes of *The Keys of Marinus*. Throughout her career, Walker has tended to be cast in such roles, including her part as Claudius's final wife – and poisoner – Agrippina in **I Claudius**, a production directed by her husband, Herbert Wise.

Poirot (Miss Lingard) E7: Dead Man's Mirror (28-2-93)
Century (Mrs. Pritchard) (1993)
Look at It This Way (Victoria's mother) (1992)
A Murder of Quality (Dorothy D'Arcy) (1991)
Forgotten Prisoners:
The Amnesty Files (1990)
The Woman in Black (Mrs. Toovey) (1989)
Doctor Who (Lady Peinforte) Silver Nemesis (1988)
Vanity Fair (Mrs. Bute Crawley) (1987)
The Christmas Tree (Bibi) (1986)
Time After Time (Tania Klein) (1985)
Pope John Paul II (Anna Loparicz) (1984)
Death of an Expert Witness (Stella Mawson, aka Star) (1983)
The Gentle Touch (Jean) Solution (1981)
All Creatures Great and Small (Mary Barratt B10: Puppy Love (25-11-78)
1990 (Miss Dalton) B2: The Market Price (1978)
The Norman Conquests (Ruth Living Together (1978) Round and Round the Garden (1978) Table Manners (1978)
I, Claudius (Agrippina) (1976)
Lord Peter Wimsey: *Murder Must Advertise* (Miss Meteyard) (1973)
The Asphyx (Anna Wheatley) (1973)
Emma (Mrs. Elton) (1972)
Jude the Obscure (Sue Bridehead) (1971)
Far from the Madding Crowd (Liddy) (1967)
Doctor Who Kala The Keys of Marinus (1964)



Gerard Murphy

Irish actor Gerard Murphy came to Silver Nemesis direct from a long Shakespearean stint with the Royal Shakespeare Company, and while he's worked in film and television his most respected work has been on the stage. As an associate artist at the RSC he appeared in productions including *The Theban Plays, The Taming of the Shrew, Doctor Faustus* and *The Atheist's Tragedy*. Other theatre work includes stints with the Citizen's Theatre, the Lyric, Hammersmith; Greenwich Theatre; Andrew's Lane, Dublin, The Old Vic and even an appearance as Jesus in a production of *Broken Nails* at St Peter's Cathedral. His stage work has also included directing, for the RSC and The Globe among others, and translating *The Hypochondriac* for the Cambridge Theatre Company. On radio, he's well remembered as the narrator of the Radio 4's seminal dramatisation of **The Lord of the Rings**, and has recently directed several radio plays for the IRDP, including the Prix italia nominated *The Nineteenth List*.

The Bill (D.I. Straw) Angel (4-1-00)
Heartbeat (Billy Trotter) I14: Full Circle (26-12-99)
McCallum (DI Bracken) (1999)
Scarlet Pimpernel (Planchet) (1999)
Vanity Fair (Lord Steyne) (1998)
This Is the Sea (voice) (1998)
Father Ted (The Pilot) B10: Flight into Terror (10-5-96)
McCallum (DI Bracken) (1995)
Waterworld (Nord) (1995)
Doctor Who (Richard) Silver Nemesis (1988)
Sacred Hearts (1985)
Oedipus the King (Messenger) (1984)
Once Upon a Time in America (Crowning) (1984)
Brink's Job (Sandy Richardson) (1978)
Sorcerer (Donnelly) (1977)

Anton Diffring

Though he was German born and is well remembered as one of the the film world's foremost screen Nazis, Anton Diffring in fact managed to avoid serving in the German army during the Second World War, having fled to Canada before the conflict. There he performed on stage for several years before making the move to the big screen in 1950.

Throughout his career, his steely eyes and patrician air made him perfect casting as the cold Nazi villain, though these qualities also stopped him breaking out into more varied roles.

Born in Alfred Pollack in Koblenz, Germany, on 20 October 1918, Diffring studied at Berlin's Academy of Drama, and died on 20 May 1989 at Chateauneuf-de-Grasse, France.

Anna (1988)
Faceless (Dr. Karl Heinz Moser) (1988)
Doctor Who (De Flores) Silver Nemesis (1988)
Derrick Nachtstreife (1987)
Wahnfried (Franz Liszt) (1987)
Perfume of Old Memories (1986)
Der Sommer des Samurai (Wintrich) (1986)
Affair Cerily (1985)
The Blockhouse (1985)
Operation Dead End (Prof. Lang) (1986)
Jane Horney (Admiral Willhelm Canaris) (1985)
Marie Ward - Zwischen Galgen und Glorie (1985)
Derrick Angriff aus dem Dunkel (1984)
Der Besuch (1984)
End of the World (1984)
Operation Open (1984)
The Masks of Death (Graf Udo Von Felseck) (1984)
Der Schnüffler [Non Stop Trouble with Spies] (Colonel Henderson) (1983)
The Winds of War (Joachim von Ribbentrop) (1983)
Tranzschule Kaiser (1983)
S.A.S. à San Salvador (Peter Reynolds) (1982)
Ein Winter auf Mallorca (Konsul Fleury) (1982)
Escape to Victory (Soccer Stadium Announcer) (1981)
Der Alte Mordprohung (1980)
Arsene Lupin (1980)
Plutonium (1979)
Flambards (Mr. Dermot) (1978)
Das Einhorn (Blomich) (1978)
Hitler's Son (1978)
Io sono mia [I Belong to Me] (1978)
Tusk (John Morrison) (1978)
Liebesbriefe einer portugiesischen Nonne [Love Letters of a Portuguese Nun] (Priest) (1977)
L'Imprécateur [Accuser] (Ronson) (1977)
Valentino (Baron Long) (1977)
Waldrausch (1977)
Vanessa (Cooper) (1977)
Les Indiens sont encore loin [Indians Are Still Far Away] (Le professeur d'allemand) (1976)
Zwei gegen Tod und Teufel [Potato Fritz] (1976)
Operation Daybreak (Reichsprotector Reinhard Heydrich) (1976)
Lehmanns Erzählungen (1975)
The Swiss Conspiracy (Franz Benninger) (1975)
Die Antwort kennt nur der Wind (1974))
The Beast Must Die (Pavel) (1974)
Borsalino & Co (1974)
Shatter (Hans Leber) (1974)
Thriller: Kiss Me and Die (Jonathan) (1974)
Les Grand Fusils (1973)
Little Mother (The Cardinal) (1973)
La Morte negli occhi del gatto [Seven Deths in the Cat's Eye] (1973)
Sutjeska [The Fifth Offensive] (1973)
Tony Arzenta (Boss) (1973)
The Day the Clown Cried (1972)
Hexen geschändet und zu Tode gequält [Mark of the Deevil II] (1972)
Tatort - Tote Taube in der Beethovenstrasse [Dead Pigeon on Beethoven Street] (Mensur) (1972)
Motiv Liebe AB: Adieu Claude (1972)
Assignment Vienna (Inspector Hoffman) (1972)
Der Stoff, aus dem die Träume sind (1972)
The Day the Clown Cried (1971, unfinished)
Iguana dalla lingua di fuoco [Iguana with the Tongue of Fire] (Ambassador Sobiesky) (1972)
Zeppelin (Col. Johann Hirsch) (1971)
Der Kommissar (Tödlicher Irrtum) B9: (26-6-70)
Piggies (1970)
Uccidete Rommel [Kill Rommel!] (Captain Hull) (1969)
Michael Kohlhaas - der Rebell [Man on Horseback] (Elector) (1969)
Where Eagles Dare (Colonel Paul Kramer) (1969)
Our Man in Vienna (1968)
Counterpoint (Colonel Arndt) (1968)
The Baron (Szoblik) Enemy of the State (1966)
Theatre 625: *Firebrand* (1967)
The Double Man (Berthold) (1967)
Fahrenheit 451 (Fabian/Headmistress) (1966)
The Blue Max (Holbach) (1966)
The Heroes of Telemark (Major Frick) (1965)
Firebarnd (1965)
Schüsse im Dreivierteltakt [Shots in 3/4 Time] (Burger) (1965)
Play of the Month: The Joel Brand Story (1965)
Lana - Königin der Amazonen [Lana, Queen of the Amazons] (Van Vries) (1963)
Vorsicht Mr. Dodd (1964)
Dr Korzicht and his Children (1963)
Edgar Wallace Mysteries: *Incident at Midnight* (Dr. Erik Leichner) (1963)
Alcoa Presents (Wilhelm Hessler) C29: The Prisoner (2-5-61)
Ghost Squad (Router) Death from a Distance (1961)
Edgar Wallace Mysteries: *Ricochet* (1963)
Cross of Iron (1962)
Dear Charles (1962)
The Fourposter (1961)
Autumn Crocus (1961)
Enter Inspector Duval (Inspector Duval) (1961)
Circus of Horrors (Dr. Rossiter, alias Dr. Bernard Schueler) (1960)
The Invisible Man (Gunzi) The Prize (1959)
A Question of Adultery (1959) . Carl Dieter) (1959)
The Cold Light (1959)
The Magnificent Egotist (1959)
The Man Who Could Cheat Death (Dr. Georges Bonner) (1959)
The One Who Came Back (1958)
The Queen and the Rebels (1958)
The Man in Half Moon Street (1958)
Mark of the Phoenix (Inspector Schell) (1958)
Tales of Frankenstein (Baron Frankenstein) (1958)
The Crooked Sky (Fraser) (1957)
Wedding Day (1957)
Lady of Vengeance (Karnak) (1957)
Seven Thunders (Col. Trautman) (1957)
The Traitors (Joseph Brezina) (1957)
Double Cross (Dmitri Krassin) (1956)
A Small Revolution (1956)
The Last Hours (1956)
House of Secrets (Anton Luaderbach) (1956)
Reach for the Sky (1956) (uncredited)) (1956)
The Black Tent (1st German Officer) (1956)
The Colditz Story (Fischer) (1955)
I Am a Camera (1955) . Fritz Wendel) (1955)
Betrayed (Captain Von Stanger) (1954)
The Sea Shall Not Have Them (German Pilot) (1954)
Albert R.N. (Hauptmann Schultz) (1953)
Operation Diplomat Shroder) (1953)
Park Plaza 605 (Gregor) (1953)
The Red Beret (The Pole) (1953)
Never Let Me Go (Hotel Desk Clerk, uncredited) (1953)
Top Secret (1952)
Song of Paris (1952)
The Woman's Angle (Peasant) (1952)
Appointment with Venus (German Soldier, uncredited) (1951)
Hotel Sahara (German soldier, uncredited) (1951)
Highly Dangerous (1950)
State Secret (State Police Officer at Theater) (1950)
Convoy (U-Boat officer) (1940)
Sailors Three (1940)
Neutral Port (Sailor, uncredited) (1940)

artist being handed photographs of Sophie Aldred in a Gainsborough-style hat and gown so that he could capture her likeness. Other dressings scattered about to convey the castle's inhabitant were a pair of green wellington boots and an expensive head scarf.

Set dressings were a big overhead, no more so than at the house in Bramber village chosen as Lady Peinforte's 17th Century house. The main dining room and hallway had to be precisely measured, even to the width and drops of curtain rails, so that suitable items could be hired from prop warehouses. Jacobean furnishings, wall hangings and drapes were selected or tailored to give this area an authentic period feel. Every item had to be quickly movable as the room needed to be redressed in as short a time as possible as a 20th Century tea room, complete with chairs, tables and modern looking decorations.

Another challenge was Arundel Castle. The TARDIS has to materialise in a basement. Not only would this entail Asbridge having to pack the chosen basement with expensive and suitably regal looking furnishings, his crew were also expected to assemble the police box TARDIS prop there as well. This was no easy feat as the basement could only be reached down very narrow and winding flights of stone steps. It was a scene-shifter's nightmare.

Part of episode three's big finale would involve a lengthy chase between the time travellers and the Cybermen. Clarke's storyline had suggested a housing construction site, but as this would have entailed an extra location, the venue was altered to a warehouse interior at the Greenwich location. The warehouse itself was old (and was less than ten years away from demolition) so part of Asbridge's duties would be to construct or augment a network of catwalks and stairways slung beneath the roof. What few people thought to enquire about was Sophie Aldred's feelings about heights…

The only futuristic prop John Asbridge had to worry about was the rampway into the Cybermen's spaceship. The ship itself was designed by Visual Effects, but in partnership with Asbridge who needed to concern himself with the full-size element – the doorway. This was constructed on one side only using sheets of aluminium, battened to a timber frame that, in turn, was covered with black drapes so that the interior would look dark. Lengths of timber painted silver were cut to form the door's frame.

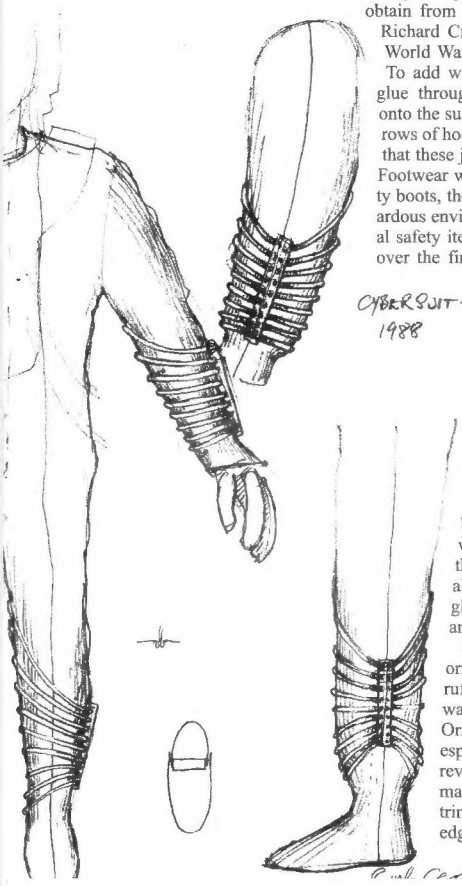
Another collaboration with Visual Effects was the Nemesis meteorite. Design built the basic structure around a timber frame that was then clad with fibreglass matting. An opening had to be visible, both for the rising of the Nemesis statue, and for an Effects operator to clamber inside.

Design's budget also had to fund the stretched limousine that would be Mrs Remington's mode of transport. To go with her image the car was fitted with fake number plates, ROX 3.

Costume

In keeping with tradition, it was time to change the Cybermen's appearance again, though the changes were minimal. Head and chest unit sections were the same design as pioneered by Richard Gregory for EARTHSHOCK, albeit with modified elements in the forehead and on the front panel of the chest unit, but a new development was having these fibreglass sections chemically chromed to give them shinier, more mirror-like surfaces. In a nod back to EARTHSHOCK the mouth sections were again cast in clear perspex so that jaw movements behind the panel would be visible. These new masks were also light enough to house small radio transmitter microphones so that the actors could say their lines 'real time'.

Dispensing with air force pressure suits, now hard to obtain from army surplus shops, Costume Designer Richard Croft made the bodies using single-piece World War II parachutists' G-suits, sprayed silver. To add webbing he daubed heavy grey emulsion glue through a criss-cross stencil pattern directly onto the suits. To the wrists and the ankles he added rows of hooped metal wire, sewn to the costumes so that these joints looked corrugated from a distance. Footwear was provided in the form of lace-up safety boots, the type worn by radiation workers in hazardous environments. The gloves were also industrial safety items, with additional padded components over the fingers and around the back of the hand. This had the effect of making the Cybermen's hands look much larger than normal. Both gloves and boots were, of course, sprayed silver.



Croft's other major outlay was on costumes for Richard and Lady Peinforte, both her human self and as the Nemesis statue. Richard's outfit was a two-piece outfit, comprising britches and a jerkin cut from a brown suede. The jerkin was inlaid with strips and loops of the same fabric to create ridges along the front and back and down the sleeves. The sleeves were buttoned from the shoulder down to the cuff so that the jerkin could be worn almost like a poncho. Matching boots, gloves and a white buccaneer's shirt with an embroidered collar completed the look.

Lady Peinforte's gown was similarly ornate. A white cotton blouse with wide, ruffled sleeves and an embroidered collar was worn underneath a black, velvet gown. Ornate blue piping edged all of the seams, especially along the sleeves that were slit to reveal the blouse underneath. She wore matching black hunting gloves, likewise trimmed with beading along the edges and forming a motif on the back of each glove.

Her statue costume was no less ornate. This time the fabrics were much more modern as a key design requirement was that the statue should glow. This would be achieved using Front Axial Projection, a technique whereby strong lights, usually mounted in a collar formation around the camera, are shone forward towards their subject. The subject is clothed in fabrics, or painted, with a highly reflective coating that bounces the light back to the camera with enhanced brilliance. The camera operator can limit this flaring by adjusting his aperture setting until the flare becomes a glow. The Nemesis gown, a one-piece dress with a scooped tabard reminiscent of Peinforte's own outfit, was sewn using an FAP-inlaid fabric identical to the type used to make the highly reflective jackets worn at night by emergency service personnel at accident scenes. A shawl soaked in FAP paint wrapped around the statue's shoulders, and a short cape, likewise cut from FAP material was cloaked around its neck.

Anton Diffring was allowed to wear his own suit for those scenes set in South America, but for his mission to England he was fitted with an expensive wool jacket cut in the style of a WWII German officer's uniform, except without any badges, insignia or epaulets. Originally he was to have worn a tie, but due to the actor's frail state of health (emergency oxygen was booked to be taken to all locations as a precaution) he was permitted to wear his shirt open-necked.

Aside from the Nemesis statue, the most expensive costume of the serial was Dolores Gray's red two-piece with matching accessories. As part of her agreement to appear in the show, she would have an outfit bespoke tailored and her fee would include an extra sum for the 'hire of her personal jewellery and furs'.
The idea was to offset the cost of Dolores Gray's ensemble, and the hire of the vehicle, by offering the *Daily Mail* an exclusive photo opportunity for which a fee would be paid by the newspaper.

"Miss Gray wanted red – she'd wanted red in *Follies* but had not been allowed – and we hired Miss Gray's own furs and jewels. I had made an arrangement with the *Daily Mail*, through our Press and publicity offices, to give the newspaper exclusive pictures of Miss Gray, Sylvester and the limo. This was to be done at [a] lunchtime with the artistes' blessing"

John Nathan-Turner's memoirs, DWM 247, 1996

Make-Up

There were no major challenges facing Dorka Nieradzik on this production as most of her creativity, and budget, was going towards THE HAPPINESS PATROL.

She did, however, design the head of the nemesis statue She did this by taking a face cast of Fiona Walker and using it to fashion a thin, foam latex mask that fitted the actress's features perfectly on the inside, but which was smooth and featureless on the outside. As with everything else about the costume, the mask was coated with FAP paint. This paint was also used to colour the thick-stranded wig designed by Nieradzik as a parody of Peinforte's own hair. On recording days Fiona Walker's own teeth would be painted matte black to obscure any movement behind the mouth slit.

For her role as the villainess, Fiona Walker's naturally straight hair was tightly curled into a tangle of Bonnie Langford-style ringlets, running from the crown of her head, down and forward of her ears. Her remaining long hair behind the ears was bunched up and tied into a bun, knotted at the back.

Gerard Murphy's hair was his own. Indeed one of the reasons he was cast was because he had just done three year's of Shakespeare with the RSC, and so his hair was already the length required of a Georgian huntsman. He had to be fitted with a false beard by the Make-up team, and this would prove a major source of worry to Murphy on some of the hotter days when sweat constantly threatened to loosen the glue attaching it to his face.

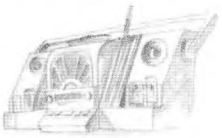
Revisions made to the Cybermen costumes dictated that all artists playing them had to have make-up applied to their mouths and around their eyes. Blackening was applied in thick rings from their eyebrows down around their cheeks to prevent any pink flesh being visible behind the masks' eye sockets. Silver greasepaint was daubed around the actor's mouths and chins, which would cause problems when eating on location. Too often artists would end up swallowing the harmless but foul-tasting goo while taking meal breaks.

Possibly the actress with the most make-up was Dolores Gray. Her hair was given a full coiffure before shooting began; back-combed and lacquer sprayed into a rich, lustrous mane. Her facial make-up was done to precise instructions from Miss Gray – layered so that not a single line or wrinkle was visible, even around her eyes. There were even instructions for the lighting and camera teams on how the performer wanted her likeness to be captured…

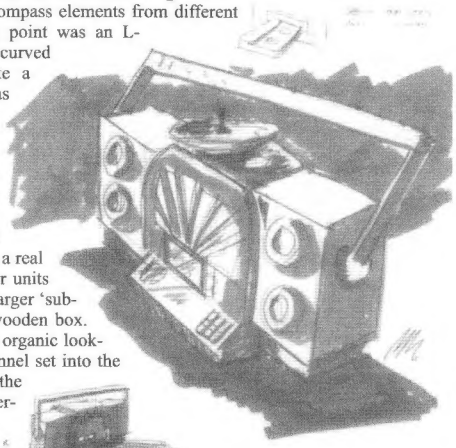
Visual Effects

Not for the first time, Visual Effects had to carry the brunt of the design tasks on a **Doctor Who**. As with serial 7L Perry Brahan had four assistants to help him with his mammoth load; Alan Marshall, Paul McGuinness, Russell Pritchett and the redoubtable Mike Tucker.

Tucker and McGuinness both submitted conceptual designs for the Cybermen's communication's console. There had been talk that this would be an independently mobile device capable of speech – similar to the Cyber-planner and Cyber-Director devices seen in Patrick Troughton's era. Both designs gave thought to providing a central space in the unit where an operator could sit. In the event the Production Office vetoed the idea, arguing it was too similar in functionality to the special weapons Dalek in the first story of Season 25. Left then with basically just a circular table with two control panels to design, Tucker followed continuity by reusing the four laser-projector devices made for the control unit seen in EARTHSHOCK.



Another special prop was Ace's revised ghetto-blaster. Brahan's idea was to modify another commercially available tape deck, but Tucker reasoned that, if it were something made by the Doctor, then it would encompass elements from different times and cultures. The starting point was an L-shaped shelf with an art-deco, curved wooden box in the centre, like a Thirties' valve radio. Atop this was the small antenna dish from which a spherical hologram would later be projected courtesy of Electronic Effects. A rectangular casing surrounded the wooden box into which a small working cassette deck was fitted so that the prop could function as a real tape player. Two diagonal speaker units sat either end of the device with larger 'sub-woofers' between then and the wooden box. The first version of this prop had organic looking 'sub-woofers' as well as a funnel set into the back for adding water to make the radio work. Feeling this was perhaps too silly the funnel was scrubbed and the speakers became more high-tech.



Perry Brahan himself designed the Cyberguns. In shape, colouring and manufacture they were not dissimilar to those seen in previous Cybermen stories of the Eighties. The big difference was a section at the front built to house a circular magazine of twelve pyrotechnic charges. By using an electronic sequencer linked to the trigger, the flash charges could be fired one at a time by the artist or, if he kept his finger on the trigger, in rapid succession. Although Dave Chapman would continue to add a blue halo effect around the gun muzzle as a shot was fired, the beauty of Brahan's design was that now flaming debris would be seen flying from the barrel as well. Any retakes would happen sooner as resetting the weapons became simply a matter of swapping in a new magazine of charges. So pleased was Brahan with this invention that he reused the firing mechanisms in guns wielded by the Happiness Patrol in the next story.

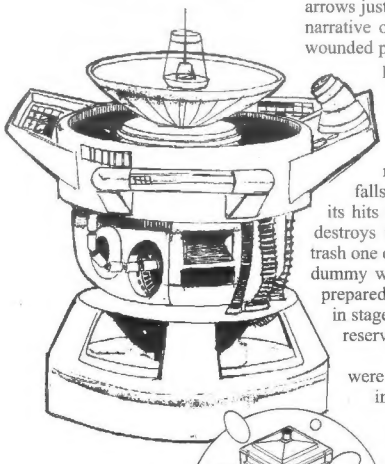
Another special prop was the Cybermen's assault craft – an A-framed craft with cowl-shaped stabilisers in place of wings and jutting out aerial panels left and right. Originally the model, built using timber and plastic panelling over a metal frame, was to have landing legs, but when John Asbridge complained about a possible need to build these full size, this notion was dropped. Mike Tucker built a two-foot, detailed model for use on location, where it would be 'flown' on an eccentrically angled gimbal arm. A significantly larger, but less detailed, model destined for a pyrotechnic demise was built for episode three by Alan Marshall.

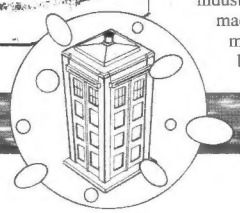
The only other model needed in the serial was a representation of Lady Peinforte's crypt. Using photographs of the real folly at Arundel, Paul McGuinness mocked up an accurate and highly detailed facsimile of the front of the tower that stood nearly ten-foot tall when mounted on trestle table. Putting the model frontage on a table enabled the camera crew to shoot it from ground level, looking upwards, thereby using real sky as a backdrop. Pyrotechnic charges were fitted into the back of the prop so that the miniature windows would be very visually blown out as the tower is destroyed in part three.

A very old cinema trick was resurrected for those arrows that had to be seen hitting targets – such as the Cybermen or even, at one point, the TARDIS. The affected target areas were prepared so that the arrow shafts, minus their tips, could be embedded firmly in place. Thin fishing wires were attached to the ends of these arrows just prior to shooting. Recording was then done in reverse narrative order. That is to say, the victims began any shot in a wounded position. As they straightened up the wires were jerked, pulling the arrows rapidly away from their points of impact, leaving victims 'fully recovered' as these shots were concluded. During editing these bits of footage were played back in reverse.

As well as live Cybermen, the production unit required a prop cyborg to use in a sequence where one falls from an overhead gantry, bursting into flames before its hits the ground, which triggers yet another explosion that destroys it completely. For this one effect the team agreed to trash one of the EARTHSHOCK flight-suit Cybermen costumes. The dummy wearing this costume was packed with explosives and prepared so that the electrically fired detonations would go off in stages as the prop fell to Earth – the largest explosion being reserved for the moment when it would hit the ground.

Visual Effects built the silvered bow and arrow that were the centrepieces of this story, but Baptys, the film industry's armourers, furnished the Israeli-made Uzi machine guns ironically wielded by the Fourth Reich mercenary soldiers, and the archery weapons hefted by Richard and de Flores.





Thursday 16 - Saturday 18 June 1988

The Show Must Go On

Today is the scheduled start of production on SILVER NEMESIS with all artists required to begin a week's worth of rehearsals prior to the location shoot. But there is one major difficulty. Both Sylvester McCoy and Sophie Aldred are unavailable until Sunday due to production over-running on the preceding serial, THE GREATEST SHOW IN THE GALAXY.

This is not the fault of Director Alan Wareing. Like so many other BBC production departments, his unit has been badly affected by the discovery, in May, of asbestos in the studio ceilings at Television Centre. Health and Safety regulation enforcement has closed all the studios while a two-month operation is carried out to remove this toxic substance. The net effect on **Doctor Who** is a pushing back of its recording schedules while alternative venues are identified.

But only one story can be affected this way. Neither of Chris Clough's two serials can be shunted back if the overall backlog of BBC programme making is to be contained. The only other alternative for John Nathan-Turner would be losing one of the three parters – an option he is not willing to take.

Therefore serial 7J has been compacted as far as possible, but with an inevitable overlap into the pre-production of the next show: hence the predominant absence of Ace and the Doctor.

In a bid to compensate for this, the first day of rehearsals is held at BBC Elstree in the hope that McCoy or Aldred will be able to make some of the read-throughs. As events transpire, only McCoy is able to participate, and even then only during any extended break periods. So, using stand-ins drawn from members of the production team, such as AFM Lynn Grant playing Ace, Chris Clough proceeds with his roster of rehearsals. For the remaining two days, rehearsals transfer back to Acton.

Sunday 19 - Tuesday 21 June 1988

Doctor in the House

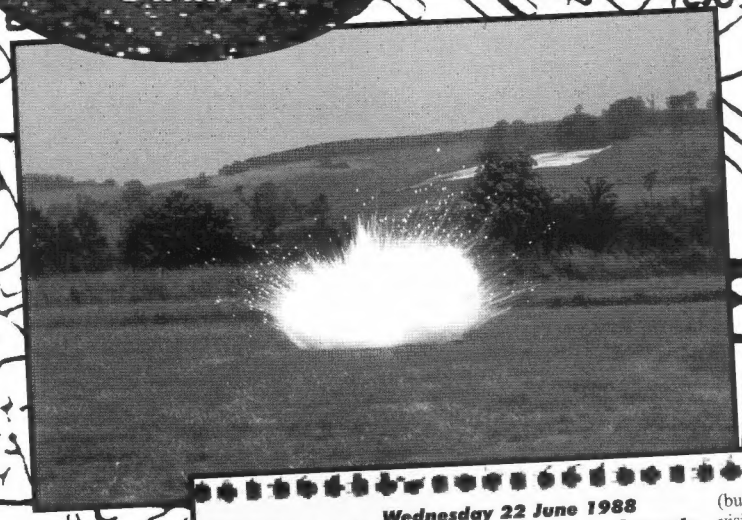
Tired and exhausted after nearly a week of lengthy days shooting material in Elstree for THE GREATEST SHOW..., often under very hot and humid conditions, Sophie Aldred and Sylvester McCoy turn up at Acton in time to make the Producer's run for serial 7K. Neither has had time to read the scripts, which makes for a very difficult run-through, particularly as performers such as Anton Diffring, unfamiliar as they are with **Doctor Who**, have been pacing and delivering their lines to the two Production Office stand-ins. Many of them are 'thrown' by McCoy's quirky style, that is totally at odds to what they have been used to for the last three days.

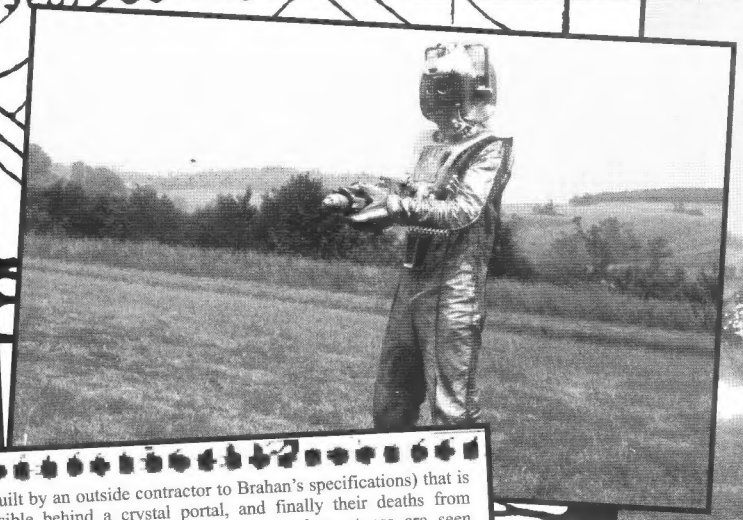
Matters are complicated further by the unusual presence in the rehearsal rooms of an O.B crew from an American television company. With the full backing of John Nathan-Turner a five-man film unit from a New Jersey-based TV network in the USA has been granted permission to cover the making of this 25th anniversary serial. Part of their remit is that they should stay as unobtrusively in the background as far as possible during actual production. But with the glare of lights and microphones on them, there is less than the usual relaxed atmosphere of a rehearsal session as everyone tries to do their best for the cameras. [A full report on the making of the documentary will appear in **IN•VISION 100**, *The Season 25 Overview*]

During the preceding month Production Manager Gary Downie and Set Designer John Asbridge have been busy scouting locations for the story. Their first choice for the Nemesis landing site had been a turn-of-the century power station in Acton, but although permission from the London Electricity Board was initially given, it was withdrawn after safety checks were made on the site. A second venue was another derelict power station at Kingston-upon-Thames, but when the LEB asked for £30,000 up front to decontaminate the site prior to use, Downie approached the Gas Board who offered their derelict plant at Greenwich for free.

They have since been successful in fulfilling all requirements except where the South American location is concerned. But, almost with a nod to serendipity, an appropriate venue has been found, late in the day, close to the very hotel being booked by Downie to accommodate the unit during the latter stages of recording.

Fortunately hotels are not needed for the first major block of shooting as the venue is only about an hour's drive from TV Centre.

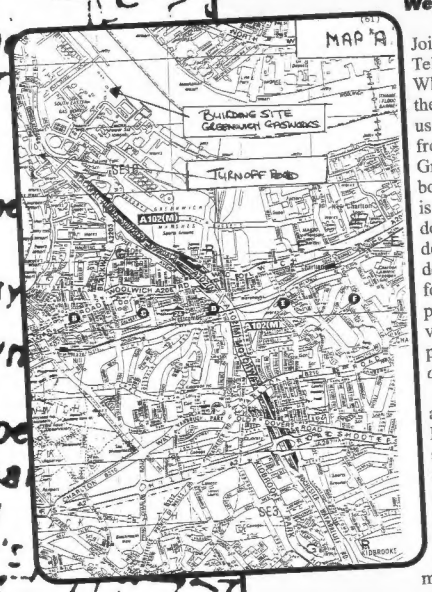




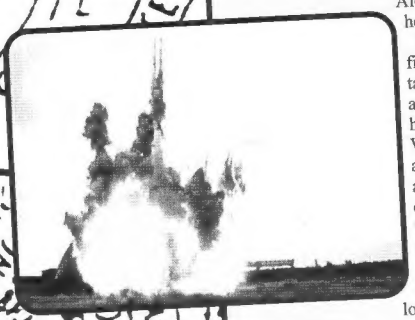
Wednesday 22 June 1988

Deep Impacts

Joined by the unit from New Jersey Television, a 42-seater coach leaves White City at 07:00 for a drive through the capital, out along the A102M to a disused Gasworks site just downstream from the Thames Flood Barrier at Greenwich. Most of this area is still a bombsite left over from WWII. The rest is scrubland and disused roadways, predominantly cleared of buildings since demolition of the main gasworks. Those derelict properties that remain are perfect for the requirements of this serial. It has previously been the location for a music video made by the Pet Shop Boys and for part of Steven Spielberg's film, *Empire of the Sun*.



Among the first teams into action upon arrival are Visual Effects and Scenic Design who are required to prepare the site ready for the first scenes of the day around 09:30. As unloading and setting-up proceeds, everyone pauses momentarily to witness the arrival of the most unusual mode of transport used to bring an TV star on location. Living just a few miles down the road in Blackheath, Sophie Aldred has decided to cycle to work on her push-bike!



While Effects are preparing for their first stunt of the shoot, Chris Clough takes his two-camera set-up over to an area of clear space with lots of grass that has been chosen to represent fields at Windsor. With the help of arc lamps and a giant wind machine fan he records two actorless establishing shots of the comet's approach; the grass being lit from above and rippling under the powerful breezes.

Back in the main site the Effects team has completed digging several pits and loading them with mortar shells and canisters of petrol. Once everyone has been pulled back to a safe distance and cameras are focussed Perry Brahan triggers the mortar charges. The bang is impressive, sending huge gouts of flame and smoke into the air. All that is missing is the actual comet's arrival that will be done in post-production.

Leaving Effects to tidy up Clough has one of his cameras mounted onto a travelling rig fixed to the driver's side of the rented Transit van that is the mercenaries' vehicle. Keeping a low angle to avoid showing the rest of the site, the unit records de Flores and his men approaching Windsor, the former noticing that the bow has started glowing.

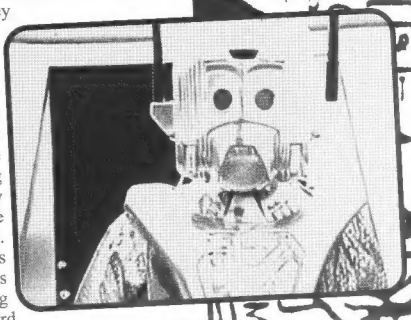
Richard and Lady Peinforte share their first scene together with the three non-speaking policemen, who are summoning reinforcements to the crash-site even as the Jacobean duo argue over not being able to seize the statue.

Dashing back to his repositioned Transit van, the Director rounds off the paramilitaries' arrival as de Flores realises the meteor will be too hot to approach. They will leave the policemen to guard it and return later.

The policemen's three remaining scenes are shot next; their arrival, screeching to a halt by the crash site, their inspection of the meteor, including a close up of the prop statue (built by an outside contractor to Brahan's specifications) that is visible behind a crystal portal, and finally their deaths from nerve-gas poisoning. For those shots where stones are seen falling from the asteroid as it cools and becomes active, Effects Assistant Alan Marshall had to crawl inside the hollow prop comet and await his cue to pull out various pins that are holding the fake stones onto the comet's surface. According to later anecdotes Marshall loses a lot of weight that day, stewing inside this fibreglass prop with lamps blazing away on a hot summer's day. He will repeat this job tomorrow for the scene where the Cybermen laser more debris off the comet's surface.

It had been proposed that the policemen should be killed by attacking Cybermats, but wary of the costs and time of doing the scene this way, the quicker and cheaper expedient of gas cylinders was preferred. The cylinders are props, mounted on a long board, that are simply pushed up by an Effects Assistant through slits in a soil-covered tarpaulin, from a concealed trench below. Gas from the cylinders is talcum powder blown out under pressure, while a smoke gun is used for close-ups.

After lunch two more episode one exchanges between Lady Peinforte and Richard are captured before Clough records an insert scene for part one of the two non-speaking characters being brainwashed and programmed by an out-of-vision Cyberman. Only its shadow is in shot. These Cyber-drones, termed Walkmen in the script, are played by two burly brothers, John and Dave Ould. Their prior claim to fame is that they were drivers to the notorious Kray twins in the Fifties and Sixties.



It is late afternoon as the Director begins rehearsing, choreographing and shooting the climax to part one, as the Doctor squares up to de Flores, and the Cybermen arrive just as the soldiers are about to shoot Ace. This is a very long scene to do and has Aldred and McCoy at a disadvantage due to the lack of time they've had to learn lines beforehand. Many takes are needed before Clough is happy with his footage, but now his available time is a problem. Reshuffling his schedule the Director opts to record two short scenes – Peinforte delighted that her arrows can kill Cybermen, and de Flores realising they are vulnerable to gold – before plunging into the big battle scene.

This is another showcase for Effects. Explosive charges are laid around the perimeter of the battle zone, smaller charges are set nearer the combatants that will only explode small bags of cement placed on top, and ricochet effects are rigged to various walls and car panels. The Uzis are loaded with blank magazines and the Cyberguns fitted with their repeater mechanisms. Small pyrotechnic devices are even fitted to the chest panels of doomed Cybermen. The battle is done in sections but always using two cameras to maximise the footage options for editing later.

Too soon, six o'clock rolls around. With only half of the battle scene in the can, the remainder must wait until tomorrow.

Thursday 23 June 1988

Blitzkrieg

Again shadowed by Eric Luskin and his team of US film-makers, Chris Clough starts recording as near to the scheduled 9:15 kick-off as possible to try and make up a considerable amount of lost time. Early sequences are a direct continuation of the battle between the Nazis and the Cybermen, with pyrotechnics accompanying most of these shots. Dialogue scenes for part two are played out amidst backdrops of explosions and peripheral images of mercenaries being slaughtered.

The battle requires quite a number of stunt falls from both mercenaries and Cybermen. Clough has hired Tip Tipping to oversee, and in some cases take part in, these sequences, but late in the day Tipping has had to call off, sending in Nick Gillard instead. Gillard not only arranges and choreographs all the battle casualties but, with the aid of fellow stuntman Paul Heasman, steps into a Cyberman costume himself to perform some of the more dangerous falls.

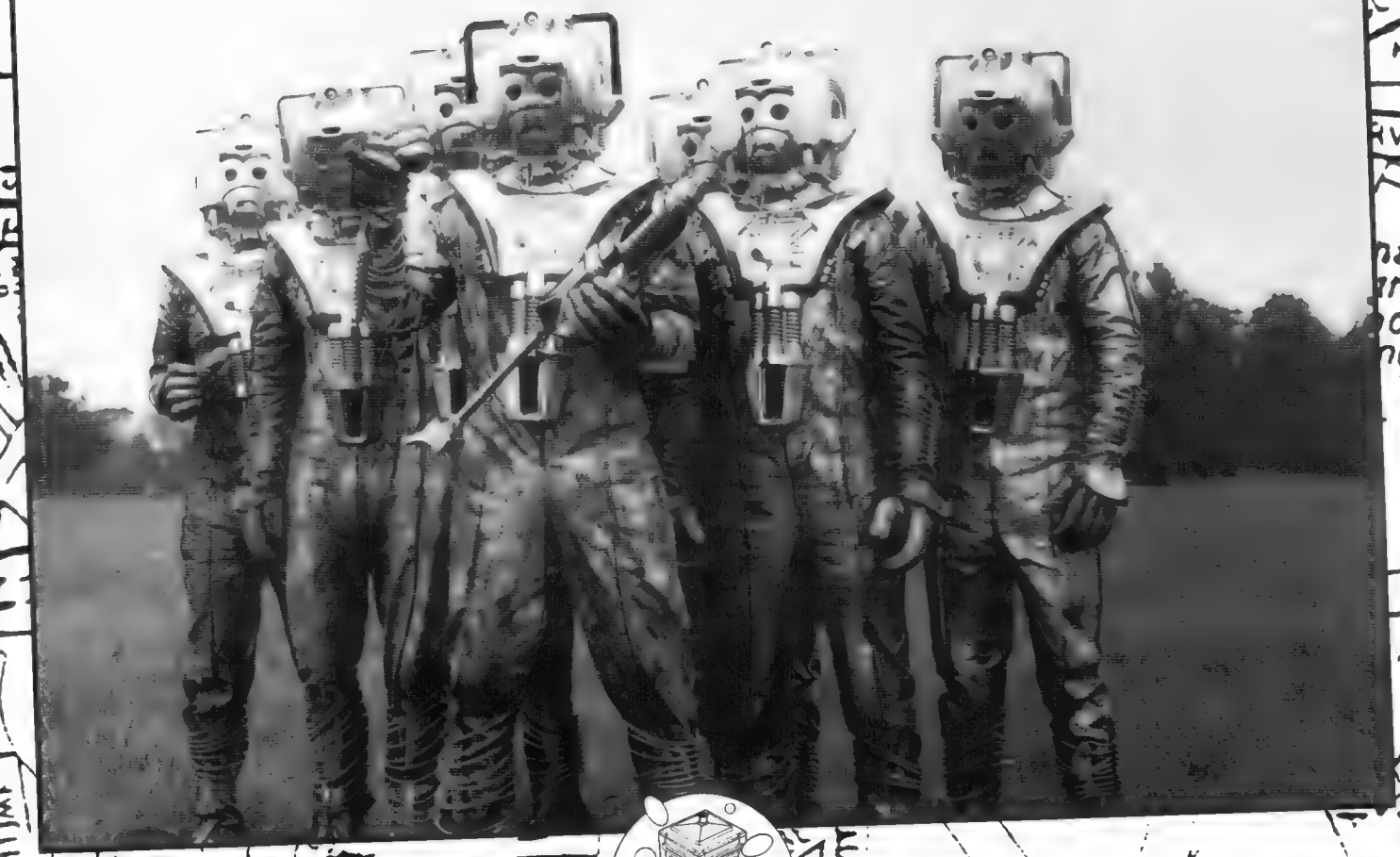
The first fifteen scenes of episode two are all recorded in sequential order, but not without some retakes, often due to the two leads fluffing their lines or their cues. One outtake destined for viewing in the New Jersey TV documentary has McCoy tripping over a stone after missing his cue. He takes his wrath out on a bush using the Doctor's umbrella, then accepts a piggy back lift from Sophie Aldred back to their starting point marks for another take.

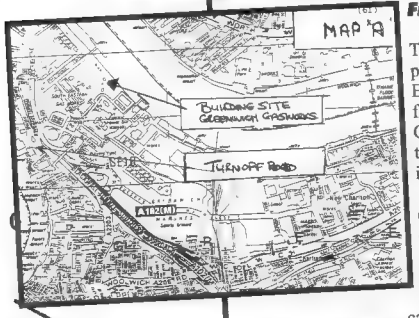
Thereafter Clough had planned to split his camera team briefly into two units. One team shooting Ace and the Doctor's arrival back at the building site in the TARDIS for episode three, while the other team helps Effects record shots of the comet approaching Earth. Perry Brahan's group has rigged up a small temporary studio in the gloomy rear of the hangar so that, using their own lights, they can tape source shots of their polystyrene model comet.

However time is not on **Doctor Who**'s side. The exterior battle scenes have taken much, much longer than anyone anticipated, and now the unit is seriously behind schedule. The TARDIS materialising out on the building site scene is junked and replanned so that it is now present inside the hangar. There is no time for a roll-back and mix so sound effects alone will have to suggest the ship's arrival over a tracking shot of the hangar's exterior. Junked too are the comet miniatures. Chris Clough now needs all the cameras he can muster.

There is time to shoot the statue entering the hangar, coming to rest once more in its comet shell, revealed now as a rocket sled. Static footage is recorded on the improvised model stage of Fiona Walker dressed as the statue so that Dave Chapman can mix her into a long shot of the hangar interior during post production. Subsequent episode three scenes of the Doctor interacting with the statue, including the arrival of the Cybermen, are taped before the 18:00 deadline, but there is no time to do any of Ace's skirmishes with Cybermen. Five whole scenes are left incomplete as the lights are turned off.

Politely the American programme makers are asked to forgo attending tomorrow's session. Although they have kept out of the way and not been obtrusive, both Chris Clough and John Nathan-Turner feel their absence will be one less worry on a chaotic day.





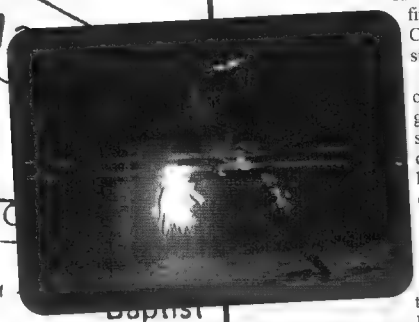
Friday 24 June 1988

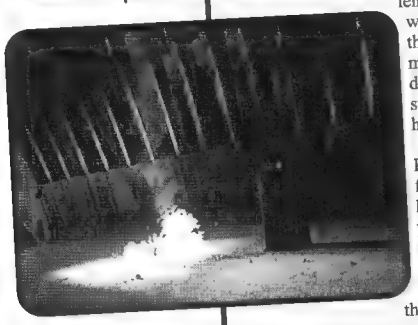
Golden Shots

To give the unit its best chance of completing somewhere on schedule Visual Effects starts work early, priming walls, floors, ceilings, stairways, props, Cybermen chest units, in fact anything that requires pyrotechnic explosions during the course of today.

Like yesterday Chris Clough has one extra resource to help him; an additional camera and cameraman in the form of a *Steadicam* operator, engaged to shoot all those scenes planned for the catwalks and stairwells. This liberates his two other cameras for everything else down on 'terra firma'. The only problem is that Chris Clough himself cannot be in two places simultaneously.

The day begins with everything left over from Thursday that is based at ground level. Primarily these are sequences of Ace finding out that gold coins kill Cybermen and then beginning her cat and mouse pursuit to deflect interest from the Doctor. However, the shot of Ace running the length of the hangar while blast explosions flare along the wall beside her needs some choreography. Clough intends shooting this as a track shot; running his camera along a lengthy strip of dolly rail, keeping pace with Sophie Aldred. On first rehearsal, though, it is apparent Aldred can run much faster than a team pushing a camera down a rail. For the live take she is told to stop, duck and weave more often to allow her followers time to catch up.

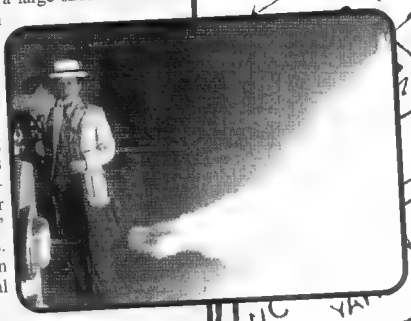




The Doctor's scenes with Peinforte, de Flores and the Cyberleader are a little fraught as everyone seeks to keep in mind late changes in the script – those made yesterday in the wake of lost scenes, as well as those made over the last few weeks as Cartmel and Clarke agreed to 'bump up' the chess references made throughout the story.

> "With no time for rehearsal, and with Sylvester and me still pretty wobbly on the lines, the tension was enormous, which luckily fitted in perfectly with the atmosphere of the scene. None of us were quite sure who had the next speech, and we looked round at each other for signals as to who was going to speak next – a sort of improvisation from hell. On screen it seems to work well; the tension certainly comes across, and the dialogue even makes sense."
>
> ***Sophie Aldred, Ace, 1996***

Two major stunt sequences have to be interspersed as well. One is the destruction of a Cyberman as it falls from a catwalk, exploding in mid-air and then again when it hits the ground, a shot that requires all unnecessary cast and crew to leave the hangar beforehand. The second is the firing of the asteroid/rocket sled's engines that incinerates two Cybermen standing in its wake. The on-screen close proximity of the Cybermen to the working flame gaskets is an illusion created by the cameraman using a narrow depth of field. Even so, a large sheet of flame-proofed perspex is positioned between the burners and the Cybermen, and Effects Assistants replace actors in the costumes as additional precautions. Both scenes are captured effectively first time.



Up on the gantry things are going fairly well, even though lighting has proved problematic in the narrow stairwells. The portable lights are good for wide areas, but are casting 'unrealistic' shadows in narrower confines. Fortunately the *SteadiCam* camera can get good results even under poor natural light conditions.

Sophie Aldred's fear of heights proves less of a problem than the actress first thought. Although she will in subsequent interviews admit to being scared while looking down through catwalk gratings at the tiny TARDIS below, and feeling queasy stepping out onto platforms with no supporting handrails, her professional dedication enables most of these scenes to be completed quickly and without many retakes.

Sadly one scene is lost due to time. The team had planned to do a 'hero shot' of Ace, running along a catwalk, with the *SteadiCam* operator back pedalling ahead of her, while explosions detonate either side and behind them. Although rigged up by Effects, they ultimately have to be dismantled, unused.

The driver is Chris Clough's determination to shoot the main episode three climax scene. Abandoning any attempt at art, the Director positions his three cameras to cover the main arena and tells the actors to "go for it." This they do and the story's lengthy and multi-phased finale gets captured in three takes, leaving just enough time to do some key pick-up shots. Lady Peinforte jumping into the rocket sled and merging with the statue is on such shot. A shot of the sled with the statue doing its movements was done yesterday. A challenge for Dave Chapman will be to electronically erase, frame by frame, the background from Fiona Walker, as Peinforte, clambers into the statue's chamber.

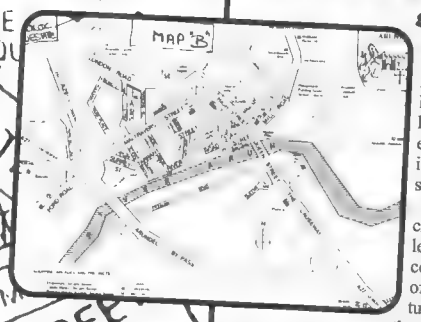
With six o'clock rapidly approaching, there is just time to do the sled lifting off – accomplished by raising the prop on a fork lift truck while an air jet machine blasts dust and debris around the hangar – and for the explosive long-shot of the sled clearing the hangar doors. This is a final flourish from Effects who have rigged up two big air mortars, loaded with bags of cement, by the main doors. Detonation of the twin compressed air charges blasts a spectacular grey cloud of cement into the air around the waste site, closing production of this story's first location. The only person sad to see these panic-driven few days end is David Banks. Lack of time has denied him a close-up of the Cyberleader dying.

Saturday 25 June 1988

Homeward Bound

A much-needed day of rest, particularly for the lead actors and members of the permanent Production Office who have worked seven long days without a break.

Unfortunately, both of those leads are needed tomorrow. They are among just six actors needed to fulfil Sunday's schedule. There is one bit of good news, however. They will not be needed on location until eleven o'clock, so the TV Centre coach does not have to set off until nine. A chance for a lie in perhaps…



Sunday 26th June 1988
Tree Fellers Wanted

This is the first day of shooting at Arundel, but not at the castle itself. Everything on today's shortened, seven-hour schedule will take place in the extensive grounds of the estate, which include forestland and even a steep hillside; part of the Sussex Downs.

Early arrivals at Arundel are the Scenic crew who, not for the first time, face a lengthy tramp, carrying the police box components from their van to the middle of a field. Since Friday the weather has turned colder and more overcast and a threat of rain is ever-present.

The crew is also charged with finding a tree with a branch strong enough to hold two human bodies dangling at the end of ropes. This task is for the very first scene of the day – a shot of the two skinheads hanging upside down, bound and gagged. The two actors, Brian Orrell and Christopher Chering, forego their traditional 'bacon buttie breakfasts' as they face the prospect of staying upended for at least half an hour. They are kept waiting for longer than that, however, as Sylvester McCoy has misread his call sheet and does not arrive on location until nearly two o'clock.

The skinheads' solo scene in part two is done first before quickly moving on to their discovery, and rescue, by the Doctor and Ace. Having blamed their ills on social workers the two skinhead actors are, literally, stood down. They will not be needed until tomorrow.

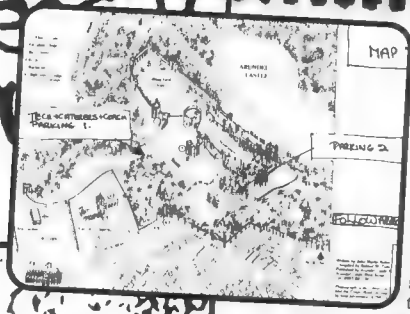
Moving closer to the castle, the next scene is Lady Peinforte and Richard's emergence from a stairway leading down into the hillside. This location is supposedly a secret entrance to the crypt, but is in fact part of the castle's old firing range, a fact that delights Eric Luskin and his fellow Americans who film some of their own footage around this piece of English history. After concluding some interviews with the US team Fiona Walker and Gerard Murphy are freed for the day to make their way to the unit's base, the Beach Hotel on Marine Parade, Worthing.

No such luck for the remaining two artists, Sophie Aldred and Sylvester McCoy. They must spend the remainder of the afternoon trudging around the Sussex countryside, armed with Ace's ghetto-blaster, while they complete seven, mainly dialogue-based scenes. Some room for improvisation is allowed. McCoy proposes that Ace should be the one carrying all the heavy equipment as well as his umbrella, a suggestion that delights everyone except Sophie Aldred. She gets through the afternoon before realising how much lighter the ghetto-blaster will be without batteries.

The slope for their rest and monitoring of the Cybermen's signals raises eyebrows as well. It is so steep. Sitting down and operating the ghetto-blaster proves none too easy and on one occasion McCoy tries to stand up, only to lose his footing and go sliding out of shot.

Sunday's workload ends with some establishing shots of the time travellers nearing their destination, the crypt on the top of the hill. The coach then takes everyone down the coast to book in at the Beach Hotel. John Nathan-Turner genuinely believes this story (and serial 7L) will be his final **Doctor Who**, so as well as the assembled cast and crew of this serial, he has also invited a number of other guests to a welcome party at the hotel. They, plus some other guests arriving tomorrow, will be taking part in the next phase of OB shooting.

PRODUCTION DIARY



Monday 27 June 1988

Queen's Parade

After the tensions and pressures of last week there is, at last, an opportunity for a bit of levity on a day when not everything will be taken entirely seriously.

The coach ferrying guests from the hotel meets a companion vehicle that has travelled down from TV Centre that morning in the grounds of Arundel Castle. On board this second vehicle from London are some nineteen non-speaking artists booked to play castle tourists, plus a few other familiar faces; Directors Andrew Morgan and Peter Moffatt and former **Blake's Seven** Producer, now retired, Vere Lorrimer. As the day draws on they are joined by fellow Director Fiona Cumming and husband, PA Ian Fraser, who live locally, another former PA, Kathleen Bidmead, Scriptwriters Kevin Clarke and Graeme Curry, and by a civilian-dressed Brigadier, Nicholas Courtney.

The first scene of the day is the only one requiring Mary Reynolds to deliver her impression of Queen Elizabeth. Royally dressed in a two-piece Coco-Chanel suit and accompanied by three (rather frisky) Corgi dogs hired for the morning, Ms Reynolds performs her walkabout as the Doctor and Ace spot her and duck out of sight. Once this scene plus a couple of others purely featuring the time travellers are caught, Mary Reynolds is released for the day. But she is not allowed to leave before a few publicity pictures have been snapped and, due to timetables, these will not happen until late afternoon.

Moving round to the main courtyard Chris Clough sets up to shoot the first of two scenes involving the tour group for episode one. Although billed as non-speaking Vere Lorrimer proves quite knowledgeable about the history of the castle and is given the role of the tour guide. Due to his recognisable features Nicholas Courtney is advised specifically not to look directly at the cameras.

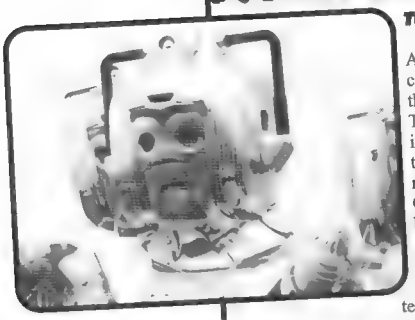
The next tour group scene takes place indoors, in one of the castle's large drawing rooms. Here they record a scene that will ultimately be cut as the Doctor and Ace barge through the tour party, pursued by two security men.

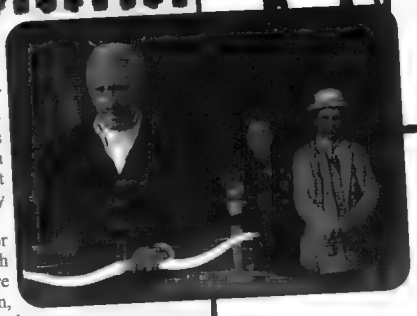
Staying with the security men, two preceding scenes are done in an adjacent corridor as the Doctor demands to see the Queen to authorise sealing off the area around the comet's landing point. Finally, after shifting the cameras over to one of the staircases, they record the duo finally giving Security the slip, the Doctor then determining they must find the Nemesis statue before anyone else does. At this point Ace incredulously spots the portrait of herself in Gainsborough clothing hanging on a wall by the stairs. Sadly this whole scene will be lost in editing, although Sophie Aldred will be allowed to keep the painting.

After lunch all the artists are stood down, and all those non-speaking artists who are not staying on are released to board the coach back to London. The three remaining scenes inside the castle all belong to the Doctor and Ace.

While the morning's schedule was being recorded scenery shifters have been busy dressing one of the vaults with a miscellany of props. Two special items needed are the bow case and the full TARDIS prop. Lighting the vault convincingly proves tricky for Ian Dow due to the very low ceiling and the presence of so many arches. Where possible the chamber's own electric lights are used and camera apertures are set for low-lighting conditions.

An early wrap is achieved and the coach returns everyone to Worthing to meet all the artists who have travelled down today, among them Anton Diffring and David Banks. Today also marks the departure of Eric Luskin and his team, who have spent some of the day interviewing Sophie Aldred and AFM Lynn Grant. They have one more day in London tomorrow before leaving for the USA.





Tuesday 28 June 1988
Forest Chateaux

An amazing 27 scenes are due before the cameras today, all of them in or around the folly that is Lady Peinforte's crypt. The first artists into costume this morning are the Cybermen, but it is only now that a defect is noticed in their outfits. To reduce camera flare that was noticed at Greenwich, Richard Croft has had the body suits resprayed a darker shade of grey. Now, however, with so many layers of paint and glue caked onto them, the fabrics are in danger of cracking and tearing at the seams when stretched. And nowhere proves more vulnerable than the crotch area of these costumes. To everyone's amusement hasty repairs are frequently needed using spray cans and strips of grey 'gaffer tape'.

All seven Cybermen are needed for today's first scene, the arrival and landing of their assault craft, and the creatures disembarking from its full-size entry ramp. Touchdown will be achieved using a helicopter. The pilot has been requested to land his vehicle to create a stronger vortex of air around the grass and nearby trees. The helicopter comes in around 9:20 and makes a perfect touchdown, but the Director is disappointed. The shortness of the grass means that hardly a ripple of movement has been visible to the cameras. Agreeing an additional cost for fuel the helicopter lifts off and repeats the manoeuvre, this time a bit closer to the trees in the hope of casting more downdraft. Chris Clough is still not happy, but accepts no more can be done, except perhaps in post-production. The helicopter leaves so that recording can continue.

Virtually everything in today's recording schedule is for episode two and rostered more or less in narrative order. Early scenes in the forest involve just the Doctor and Ace, centring on jamming the Cybersignal using Ace's ghetto-blaster and destroying the assault ship. Taking advantage of his two-cameras. Chris Clough simultaneously supervises Lady Peinforte's approach to the crypt, taking in a few shots of Arundel's llamas along the way.

Most of the nineteen scenes set in the forest are either short, uncomplicated dialogue pieces or cutaway shots such as Cybermen being hit by gold arrows. Although good progress is made, taping is troubled by brief showers of squally rain. As well as pausing production the damp weather is affecting both the paint on the Cybermen costumes, and the chrome on their chest units and headpieces, which are slowly starting to turn yellow.

A Press Call has been organised for the lunch break period, during which Sophie Aldred and Sylvester McCoy are asked to strike poses with the Cybermen, holding a small cake to mark the show's 25th anniversary. One tabloid reporter even persuades Sophie Aldred to drape herself over a car bonnet for a stereotypical 'girlie shot'.

After lunch (and cake…) work resumes inside the crypt itself. During the morning Design and Visual Effects have been busy erecting the components of Lady Peinforte's tomb. The principal sections are a large, rented fireplace surround – fitted with a plaque proclaiming 'Death is but a door' – a prop sarcophagus and two sets of pointed gate pillars, painted and lit to match the fireplace section. Once set in place Perry Brahan's team prepare to fit these props out with a number of slots to hide pyrotechnic flash charges, and connect a series of electrically ignited gas jets behind the four posts. The results of all this work will be realised tomorrow.

Before wrap today there are ten dialogue-only scenes to record inside the crypt featuring all of the main protagonist groups. At the request of David Banks one extra shot is added. Since there was no opportunity at Greenwich, the Cyberleader requests his death close up now. Agreeing that the dark, stony interior is not too far removed from the dark hangar interior, Chris Clough asks Effects to wire Banks' chest unit up for an explosion and adds this shot to his list.

At close of play, while Effects and Design are locking up the folly, Clough shoots his last scene of the day outside near the road; Richard watching nervously as his mistress becomes unhinged at having lost the Nemesis.

PRODUCTION DIARY

Wednesday 29 June 1988
Towering Infernos

Yesterday's protagonists regroup at the crypt to continue where they left off yesterday. The opening scenes feature Richard and Lady Peinforte realising the statue is inside Her Ladyship's tomb, prising off the sarcophagus lid to reveal the object inside, which then begins to glow. These early scenes have to be carefully shot as any sequences of the statue moving will have to be done later once Fiona Walker has changed into her other costume. FAP lights have been brought into the folly for those shots requiring this effect. A lighting flare achieves the moment where Richard tosses the silver arrow into the sarcophagus to distract the Nazis while he helps Lady Peinforte escape through the secret passage.

While the Cybermen are preparing for their first scenes, Chris Clough shoots two brief scenes down in a nearby forest glade of the Doctor and Ace heading for the tomb, the latter confessing how scared she feels.

While Fiona Walker is being accoutred as the statue, episode three scenes inside the crypt continue with de Flores and Karl being wired up to be programmed, before tricking their captors and escaping.

As lunch approaches the Director receives news that the Effects team are ready to shoot the destruction of the Cybermen assault ship. The actual model will be destroyed at a later date, this is the fireball as seen from the crypt's point of view. Stringent fire regulations at Arundel Castle dictate this shot has to be done a long way from any buildings and with a guarantee that no flaming debris will fall to earth. A petrol detonation achieves both goals.

By now steady rain is falling outside so one sequence that has to be done quickly is the model shot of the Nemesis statue zooming from the crypt miniature.

In the afternoon work continues inside the crypt, picking up those shots and sequences involving Fiona Walker as the statue. Outside Mike Tucker and others from Effects have been solving their headache about the missing comet in space with statue inside model shots. Borrowing some black drapes from the scenery van they have rigged up a background cyclorama good enough to shoot these two miniature sequences. At a convenient point, and taking care to keep rain out of the picture, they pull one of the camera operators over to shoot this footage.

The big pyrotechnic ignition of all the explosives and gas jets fitted to the sarcophagus takes a while to prepare and shoot. Refusing to take chances with safety, Perry Brahan asks that one of his team, Paul McGuinness, puts on a Cyberman costume for the cutaway of one of the creatures observing the conflagration.

Three remaining scenes inside the crypt with de Flores and the Cybermen conclude recording in this location, leaving the Director with just two exteriors to do out in the rain; the Doctor and Ace running towards the crypt, followed by the Doctor and Ace running away from the crypt. Everyone is happy once a wrap is announced and they can all go back to the hotel to dry off.

Thursday 30 June 1988
Gray Matters

Even as current residents of the Beach Hotel are finishing off their early morning breakfasts, back in London a stretched American Lincoln Continental is collecting a VIP from a mansion apartment in Putney. Impressed by Gary Downie as to the importance of this passenger, the managing director of the car hire company has, himself, elected to drive the big saloon, picking up his charge 'en route' to Arundel.

Dolores Gray has already been visited by her hairdresser when the car arrives and despite having appeared in *Follies* only the previous evening, she is dressed and ready by 07:00. Ms Gray is, however, unaware that her driver is the owner of the hire company, believing him to be a chauffeur. Expecting him to have collected and packed all her bags and cases from the entrance hall, she departs for the south coast unaware that not all the luggage in on board…

Two people who have not set alarm clocks today are Sophie Aldred and Sylvester McCoy. They have a day off. No such luck for Anton Diffring and Metin Yenal. Karl and de Flores have an early morning appointment with a Transit van that has a camera mount on its driver's side wing. Four scenes with them driving around, or parked in, the streets and outskirts of Arundel village, loaded with a van full of camera and sound technicians, are recorded before Chris Clough is happy he can release them for the day. Anton Diffring is happy. He can now enjoy a full day of play at Wimbledon, if the rain stays off.

> 'The Lincoln continued to be a problem because, having set it up with lights and cameras, we discovered that it didn't have enough fuel to do the shot. We couldn't drive through the streets of Arundel with all this paraphernalia in the car, VT machines in the boot, lamps tied to the bonnet and cameras stuck to the door, so we had to strip the whole lot off while the driver went off to fill up with fuel. Then, on the first take, with the camera looking back at Dolores and out of the back window, there was a click and the boot popped up."
>
> **Ian Dow, Ace, 1996**

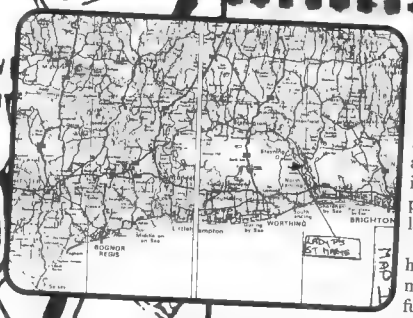
Back at the hotel panic stations have been announced. The Lincoln has arrived only for Dolores Gray to learn that several of her many cases, including a valise allegedly containing some £25,000 worth of jewellery, have been left outside her apartment where she dumped them, expecting them to be picked up by the 'chauffeur'. Fortunately a phone call to the mansion's caretaker reveals the cases were spotted and are now in safe custody. All Gary Downie has to do now is pay for a cab to drive them down here as soon as possible!

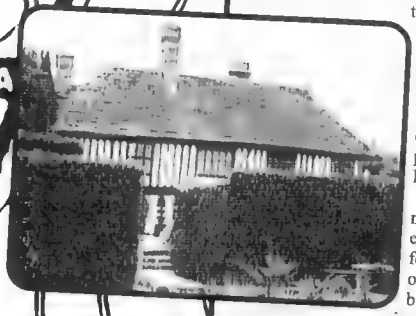
Back in Arundel village Lady Peinforte and Richard are ready to do their two scenes, walking among the shops of Windsor and attracting the interest of two skinheads. All the passers by who will turn their heads at the anachronistically dressed duo are non-speaking actors, but to bulk up their numbers Chris Clough asks writer Kevin Clarke if he will do another cameo performance. He says yes.

The skinheads' final scene comes as they try to mug Richard and Lady Peinforte in a side street. After this the Jacobean duo move to a nearby country road for the sequence where Richard masters the art of flagging down a lift. Yet again Kevin Clarke is asked to step in front of the cameras. This time he is the driver of the blue saloon that stops to pick up a hitchhiker. Later Clarke will tell how he received a phone call from the man who sold him that car, to say how delighted he was to see it on TV.

By now Dolores Gray is in full costume, make-up, jewellery and furs and is seated in the limousine with a small 'inky-dink' spotlight shining on her face. Already she has specified a name change for her character. Unhappy with Miss Hackensack – telling Gary Downie that in America you might equally call her Miss Cough-and-f*** – she has agreed that the name should switch back to Miss Remington.

The remainder of Thursday afternoon is taken up with shooting all of Miss Remington's scenes, from the moment she meets the Jacobeans through to her taking a photograph of the comet blazing away from Windsor. Once these five scenes are tapes, Chris Clough ends work for the day, leaving Gary Downie to sort out the repacking of all Dolores Gray's luggage for her return to London.





Friday 1 July 1988

Tea Room for Two

Torrential rain greets the morning risers as they prepare for today's shoot in the village of Bramber, near Steyning. About 55 people will be on site this morning, although only six of them will be speaking actors. Among those six is veteran performer Leslie French, who arrived last night at the hotel.

First into action are John Asbridge and his scenic team. Their primary task this morning is to strip back all contemporary furniture in the small but cramped period house of St Mary's and replace it with fixtures, fittings and furniture for Lady Peinforte's drawing room in 1638. There are a number of special props to set up too: a witch's cauldron plus hand, flasks of bubbling liquid – which Effects will furnish using dry ice – and a prop window that must be carefully set in the place of its real counterpart for a scene later today.

The rain is a major problem as it shows no sign of letting up. It had been intended to begin shooting with episode one's footage of Richard and Lady Peinforte out in the garden, the latter shooting birds with a bow and arrow. But as this is impossible, the unit has to wait around in cramped conditions until John Asbridge is happy with his set dressing.

The first interior scene includes Leslie French's only speaking part of the production, as he completes his calculations of the comet's trajectory, and pays a heavy price. For his three other scenes he will appear only as a corpse! One of these is the first part of Richard and Lady Peinforte's journey through time. Carefully the AFM marks the exact positions of the actors and the camera, and all the camera's settings are precisely noted as they will be needed later.

The TARDIS prop is erected at the top of a flight of stairs so that four scenes of Ace and the Doctor finding clues in the study can be recorded. Here the chess motif comes strongly to the fore, but in his bid to get the moves right, McCoy fluffs some of his lines. So too does Sophie Aldred and for a brief moment there is an uncharacteristic bout of temper between the two. As soon as these are in the can John Nathan-Turner seriously begins worrying. It is still pouring outside and the unit is due to film more scenes in the garden while Design refurnishes the study as a 20th Century tea room.

> "It got later and later, and really looked as though we were not going to be able to do it. It was panic stations. John actually came to Andrew [Cartmel] and myself and asked us to work with him to create another scenario out of the scenes which were left to be shot. Which bits could we drop? Which lines could we lose to restructure it to accommodate the weather? I can't remember how we were going to do it but it was a mind-bending exercise to try and save the coherence of the story. We went through the script and provisionally cut sections to make it sort of work if we had to do it indoors. It wouldn't have been as good, and thank God we didn't have to. They just shot it in the rain. That opening scene of Lady Peinforte shooting the arrow was done in pouring rain."
>
> ***Kevin Clarke, Private Who, 1989***

Using out-of-shot umbrellas Clough is able to complete his exteriors just as, ironically, the weather begins to improve. There is even time for Sylvester McCoy to meet and greet some children who have been watching proceedings since school finished.

Today's final four scenes involve only Peinforte and Richard, plus a host of tea-room visitors. Re-establishing this morning's locked off camera shot, the two Jacobeans complete their journey to 1988, and recording continues with their reactions to the 20th Century, ending with Peinforte hurling a chair through the balsa-wood and toffee-glass window.

Once the day has wrapped, McCoy, Aldred and Nathan-Turner take off for a public appearance at a nearby army camp. It is here that the Doctor's companion nearly disgraces herself by regurgitating her avocado prawn lunch. Luckily appropriate facilities are nearby…

Saturday 2 July 1988

Room with a View

A brighter day for all concerned and not just because many of them will be leaving for home after breakfast, including Gerard Murphy, Fiona Walker, Sophie Aldred and Sylvester McCoy, all of whom have enjoyed John Nathan-Turner's legendary hospitality at the hotel bar last night.

For the rest there is work to do this morning, though fortunately only about two miles down Marine Parade in the adjacent town of Goring-by-Sea. 'Casa del Mar' is a privately owned house, owned by the Dutton family. Although fitting in with the Regency look of this part of the south coast, a lot of work has been done to the property to give it a more Mediterranean look. Arched terraces, marbled verandas and whitewashed stone walls have all contributed to its Latin styling. There is even a tourist trap in the form of a plantation of tropical trees between the house and the sea to complete the illusion.

This latter aspect delights Chris Clough who determines to set one of his cameras up in the plantation garden and shoot some inserts of tropical vegetation.

Miraculously resurrected after their deaths in Greenwich last week, the ten Nazi paramilitaries arrive by coach in time to catch breakfast, along with non-speaking actors playing the roles of de Flores' gardener and maid.

Making the most of a crisp, blue sky the Director's first scene is of de Flores out on his balcony, hefting one of armourer Doug Needham's archery bows in preparation to shoot a parrot before he is interrupted by Karl's news of the comet's impending arrival.

Inside the villa's drawing room a BBC-owned personal computer has been installed on the table, cabled so that it can playback a pre-programmed set of displays onto the monitor. This routine, created by the BBC Graphics Unit, outputs co-ordinates of the comet's supposed point of impact.

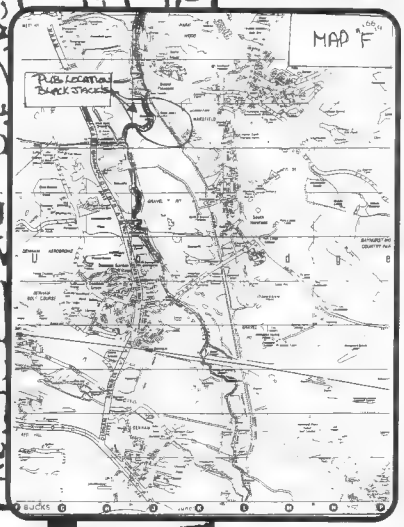
After this short scene everyone migrates to the lounge for the final 'South American' segment; de Flores toasting the success of their venture with all of his staff and mercenaries.

Recording completes in time for a late lunch before everyone begins packing up ready for the return coach journeys to London and Television Centre. Anton Diffring is happiest. He is now free to watch the Wimbledon finals on TV.

Sunday 3 to Monday 4 July 1988

Lazy Sundays

A couple of well-deserved days off for all concerned, and not even a convention in sight. It will be next weekend before many of the Silver Nemesis cast and crew become guests at the big FalCon convention in Bath.



Tuesday 5 July 1988

Muddy Waters

While there are only three scenes still left to record, they amount to nearly four minutes of screen time and involve stunts, gunfire, ricochets and even a live jazz band.

From early morning Scenic Design has been at work, dressing the terrace garden of Black Jack's Mill Restaurant by the River Colne at Harefield in Uxbridge. Scores of lawn chairs, garden umbrellas, tables and trestles have been hired to create an outdoor eating area. A 30-strong cast of extras have been asked to turn up in smart/casual attire, and towards the river edge a stage has been built up in readiness for some special guests.

Courtney Pine and the three members of his jazz quartet have just returned from a tour of America. They are tired and jet-lagged, but simultaneously thrilled at the prospect of playing in a **Doctor Who**. Sylvester McCoy is tired too, but for a different reason. Perhaps as a result of Friday's downpour he now has a streaming cold that constantly threatens to make his speech sound nasally. For once he is not too argumentative when told that stuntman Paul Heasman will double for him in the river sequences. At first Sophie Aldred is told Ace too will be played by a double due to the water being shallow in places with sharp rocks, but she holds her ground and is allowed to do her drop into the water, provided she flops rather than dives in. Reluctantly she agrees.

While Doug Needham is priming two machine pistols with blank magazines, Effects have wired ricochet charges onto several of the surrounding trees. They have also slung a rope over the river to catch Heasman and Aldred as they float downstream in what is a very fast-flowing current.

But first there is a concert to attend. Chris Clough goes for five takes of the opening scenes of Ace and the Doctor attending Pine's recital. The quartet, however, does not actually play a note. Their three numbers, all composed by Pine, have already been prerecorded in a session at Lime Grove Studios on Sunday 12 June. Here they played three numbers, *Pe Pi Po*, *Adrian's Affair* and *Frank's Quest'*, from which snatches will be taken during dubbing and syphering. But for now Pine and his musicians must be content just to mime for the cameras.

During this scene a new special prop, completed on that morning makes it debut: the Doctor's pocket watch. Determined that the Doctor should have more than just his memory acting as an alarm clock, Mike Tucker persuades Brahan and Clough to let him build a watch using a combination of modern digital innards and a classic fob, plus a few 'bits' of detailing.

As gunfire breaks out from the two Walkmen, the Doctor and Ace sprint for the river. Keeping his face averted Paul Heasman, wearing a double of McCoy's costume, executes a swan dive into the river, leaving Sophie Aldred to do her less than dignified flop. Keeping his cameras turning Clough directs the pair through a megaphone; getting them to duck underwater for several seconds.

Heasman holds on to Aldred as he strikes out for the rope. Carefully the cameraman keeps his angles tight and close so that the rope is not seen. Meanwhile, up on the jetty, camera two records the two gloating Walkmen as they make their departure. For a sickly Sylvester McCoy the worst moment is being doused in water for his close-up, holding a mouthful of water until cued by the Director.

After drying out and stepping into a change of costume, the real Doctor and Ace conclude the taping of SILVER NEMESIS with two scenes on the riverbank, as the Doctor introduces his companion to her new ghetto-blaster, using it to locate the doomed planet Earth!

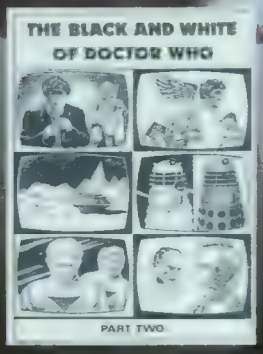
Production finishes ahead of the 18:00 advertised wrap-time. Now with the cameras silent Courtney Pine and his trio are able to give their audience a true sample of their repertoire. There is genuine cause for celebration too. One of the programme's longest serving staff members, Production Operative Supervisor Les Runham, is retiring today. He has served the series as a studio technician, both in staff and management grades, on and off since its beginnings in 1963. So, in a way, this is his silver anniversary as well, and in gratitude John Nathan-Turner presents him with the chromed bow and arrow, plus the display case.

For Sophie Aldred and Sylvester McCoy it is the start of a nine-day break until rehearsals begin for THE HAPPINESS PATROL. One person, however, is not happy. With time and shooting schedules so tight on this production, there has been no opportunity to introduce the new TARDIS key that Mike Tucker has designed and fabricated…

Les bows out as the Timelord marches on

CHECKLIST 6

The collected reference works
dates of first publication:
May 1985 to March 1986

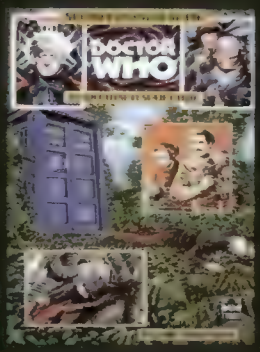


BW2 Troughton era Jul 1985
Series Editor: Dave Auger
Cover art: Tony Clark

'Invasion from Space' book, authority figures, the ratings war, the music composers, the Troughton annuals, the drive for colour television

 # 60 - overview 1 - May 1985
Series Editor: Steve J. Walker
Cover art: 'Drog' Lengden

Editor Stephen James Walker presents an overview of the factors fuelling the origins and development of Doctor Who in the early Sixties.



 # 61 - serial AAA - Jun 1985
Cover art: Phil Bevan

Colour covers and a new layout for the magazine. Richard Marson profiles Derek Martinus and Trevor Wayne assesses the impact of the Autons and the Nestenes.

 # 62 - serial BBB - Jul 1985
Cover art: Phil Bevan

Geraint Jones reviews Malcolm Hulke's 'Writing for Television' book while John Bok analyses how 'dislike of the unlike' became such a staple ingredient of the series.

 # 63 - serial CCC - Aug 1985
Cover art: Tony Clark

The future world of season seven is critiqued by Trevor Wayne and the expansion of the BBC Visual Effects Department in the Seventies is charted by Jeremy Bentham.

 # 64 - serial DDD - Sep 1985
Cover art: 'Drog' Lengden

Douglas Camfield on why he wanted to direct this serial and his planning of the location filming. Plus the two faces of Brigadier Lethbridge-Stewart

 # 65 - series 7 - Oct 1985
Cover art: Phil Bevan

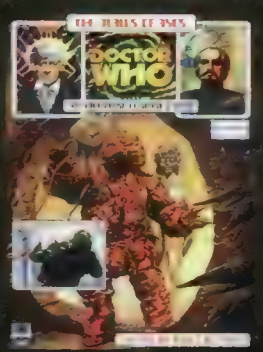
Liz Shaw in profile, the new title sequence, the revamping of Doctor Who, and Tim Robins traces the roots of the third Doctor's character.

 # 66 - serial EEE - Nov 1985
Cover art: 'Drog' Lengden

The arrival of the UNIT family and Barry Letts' influence is spotlighted by Tim Robins while Trevor Wayne looks at the new threat of the Master.

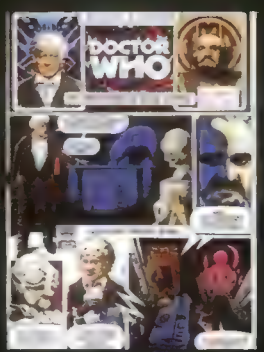
 # 67 - serial FFF - Dec 1985
Cover art: Phil Bevan

As Chromakey began to make its presence felt, Tim Robins explains how the technology worked. Plus Stephen James Walker on recurrent villains.



 # 68 - serial GGG - Jan 1986
Cover art: Tony Clark

Jeremy Bentham on why the BBC was poorly equipped to mount a serial as ambitious as this, and Tim Robins on the use of glass mattes.



 # 69 - serial HHH - Feb 1986
Cover art: Tony Clark

Frank Bellamy's famous comic strip spoofed by Tony Clark and Phil Bevan. Michael Briant discusses the making of the serial. Plus the 'Radio Times' contribution to better ratings.

 # 70 - serial JJJ - Mar 1986
Cover art: Phil Bevan

A special length issue for a special story. Barry Letts on writing the scripts. Damaris Hayman interviewed. On location in Aldbourne, and Bok on sorcery.

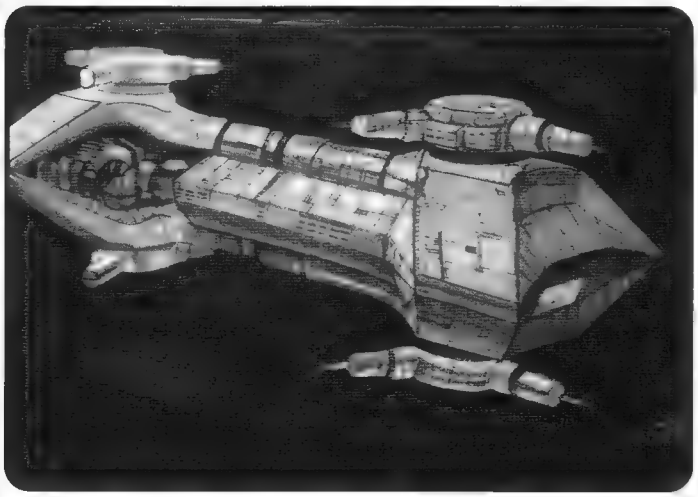
many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

Post Production

In the gap between production Perry Brahan organised completion of the model work for serials 7K and 7L. Ordinarily this would be done on a model stage at Western Avenue, but because both the Cybermen assault ship and the folly miniature had been constructed in large scale, in anticipation of being photographed on location, they were too big for this facility.

Consequently these shots had to be done outdoors, and preferably with both blue sky above - to match with the live footage - and green trees in the background. One venue did offer both, if the weather played its part; the car park at the back of BBC Elstree Studios.

Once a good weather forecast was predicted, Brahan's Visual Effects team descended on the one-time ATV complex. Commandeering one half of the car park they erected a model stage using trestle tables and prepared to film using a camera shielded behind a perspex screen. This was essential protection as Brahan had hired a 35mm film camera for these shots. Operated by film cameraman Bill Dudman the camera was first used to shoot images of the Cybership flying on its gimballed arm against a black cyclorama. Then



came the bangs.Prop number one to be destroyed was the folly frontage; a flash charge blowing out the main window on the second floor would become a raging fireball thanks to this footage, filmed at high speed, being played back at normal speed once developed. Prop number two was the Cybership. As well as natural trees in the background, Effects also surrounded the ship with a diorama of model foliage created mostly from dried moss. Its incineration in the second fireball added to the illusion of a big explosion. By way of an encore Brahan's men also filmed model sequences for THE HAPPINESS PATROL.

Once this film reel was developed, a day was booked at the Electronic Effects Workshop so that Dave Chapman and Jim McCarthy could work their magic using CSO, Quantel and especially Paintbox.

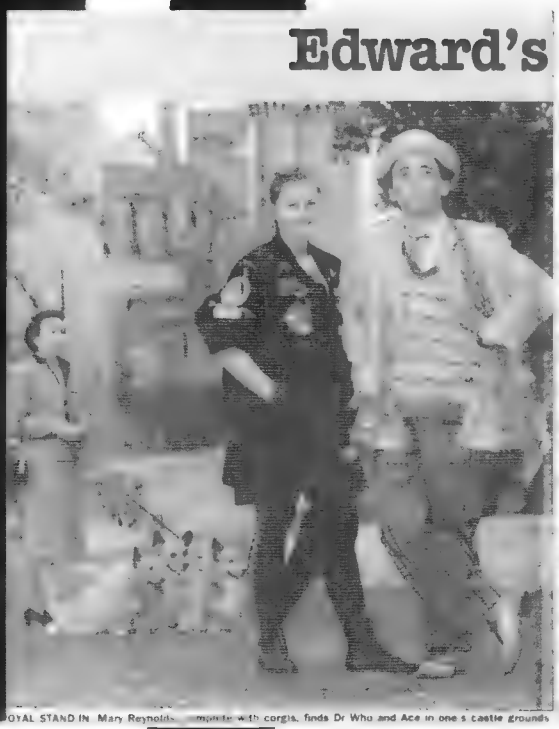
Some of the subtlest multilayered shots were the exteriors of de Flores' villa in South America. Using raw footage from the 'plantation garden' at Worthing, Paintbox' artist McCarthy cut out sections of tropical foliage and matted them into shots of 'Casa del Mer' to create a jungle background in place of a line of Regency houses. Not content with this McCarthy sampled one of the blinds covering a window at the house and matted duplicates over some of the other windows, complete with shadows as well.

A similar technique was used to mask out modern-day dormer windows at St. Mary's in Bramber. In this instance Jim McCarthy took sections of tiling from one part of the roof and matted duplicates over the modern anachronisms.

More traditional CSO was used to matte the Cybermen's vessel onto live action long shots of Greenwich and Arundel. Blueness of skies at Greenwich helped Chapman mask the hydraulic arm supporting the model vessel here, but matting the ship into the Arundel shots proved harder as the camera operator had focussed quite close in to the landing helicopter. Chapman had to enlarge his picture of the assault craft model as much as he could to hide the helicopter, but at one point the rotor blades were still visible in shot.

One model specially built for post-production was the Cybermen's mother ship. Designed and built by Paul McGuinness this ship comprised front and rear pods, connected by a tunnel, with weapons turrets mounted top and bottom of both pods. Small coloured LED lights winked from several of the viewing ports. Attached to a pylon in the workshop, Jim McCarthy sampled this model into Paintbox from several angles. He then processed, resized and duplicated these images before matting them over a spacescape slide to create a whole fleet of vessels orbiting the planet. The resulting image was further complicated by being distorted into a spherical shape prior to being added to live action footage of the Doctor operating Ace's ghetto-blaster.

As no Visual Effects footage had been filmed of the fleet's destruction Chapman achieved this through a simple white-out. He spent more effort on the sequence of Richard and Lady Peinforte travelling in time; hand creating and animating the swirling shafts of light that encompass them on their trip.



Edward's too grand for a part in Dr Who

by LESTER MIDDLEHURST

PRINCE Edward has turned down the chance to [illegible]

Corgis

Edward on stage

ROYAL STAND IN Mary Reynolds ... complete with corgis, finds Dr Who and Ace in one's castle grounds

HAPPY BIRTHDAY DOC!

He's 25 today

ZANY time traveller Doctor Who zaps into a new era today.

DOCTOR WHO is

WHO

SPOT

Adventure

Happy returns

THE SCREECH of the peacocks cut across the neatly cropped lawn as they responded to the raucous dematerialisation of the blue box that had sat, resolute and proud, next to the entrance of the maze. The lute player fumbled… and subsequently attracted a look of admonishment from the lady of the house.

Under other circumstances, the punishment would have been inevitable, severe and immediate: a little something in the mead, perhaps, or a tainted posset. Which he would drink willingly, of course: no-one disobeyed Lady Peinforte. It would have made such an amuse-bouche for the afternoon, a distraction from the rigours and rules of her adopted Elizabethan life. But the mistress of Peinforte Manor was receiving guests, and a cadaver in the garden was so, so… impolite. She would kill him later. Less of an amuse-bouche, more of an evening cocktail.

Lady Peinforte sat back in her chair, and regarded her visitor with a cautious smile. "So, Doctor… to what do I owe the pleasure of your visit?" Her serving maid offered him a plate of fancies which he politely declined. "I gather from my… sources that you have travelled far to be here."

"Your sources are correct," agreed the Doctor. "But then, to a renegade member of the Sisterhood of Karn, I would expect nothing less."

She had met him once, a century ago for both of them. Then, he had been a vibrant man: proud, dark-haired, destined for high office. But now? He must be close to the end of his first incarnation, but he was still quick-witted, with a dignity and bearing that belied his years. She would have to be on her guard: the Doctor was still a very dangerous man, as his reputation could vouchsafe.

Lady Peinforte stroked her red ringlets. "Your words are strange to me, Doctor."

The old man sighed. "Playing the lady of the manor on seventeenth century Earth is all well and good, but not when you are tampering with..."

"Forces beyond my comprehension, Doctor?" Lady Peinforte smiled. "Very well, I offer you total honesty." She glanced at the lutist and the maid, their minds instantly seeing and hearing nothing more than their mistress exchanging pleasantries with an old friend. "I take it this is an official visit, then? At the behest of your Time Lord masters?"

"The Time Lords have no idea that I'm here, and I have no intention of telling them. I have my own reasons for coming to see you."

"And I see that you have removed your TARDIS from the grounds of Peinforte Manor: a shame. It would have complimented the box trees so well."

"I know how acquisitive you are."

"Your words wound me." Lady Peinforte threw back her head and laughed. "You are as renegade as I, Doctor, nothing more than a gypsy. No home planet, no safe haven… nothing but your TARDIS and a price on your head."

The Doctor's words were like honey-dipped arrows. "And you are a murderous psychopath. I understand that Maren has sent an official request to the High Council on Gallifrey that you be found and executed. Five of the Sisterhood, dead at your hands during your escape. Does that blood wash off easily, my lady?"

Lady Peinforte slammed her metal goblet onto the table. "Maren is a fool, Doctor. She lives in the past, glorying in the sanctities and abstinences of the Pythia. With our mental powers and the Elixir, we of the Sisterhood could have ruled the galaxy!"

The Doctor gave a sad, slow shake of the head. "The rant of a maniac, my lady. I recall Morbius making the same assertions at his rallies… but then, you would know. Being his mistress, I mean."

Mention of Morbius stabbed deep. "Morbius understood that absolute power is the only true way, Doctor. The weak will always be enslaved, so it pays to be the enslaver."

"Disgusting. Truly disgusting," said the Doctor, his face a picture of revulsion. "But that is irrelevant: Morbius is dead. And you are reviled and hated as much as he was on a thousand worlds. This –" he waved his hand around the gardens of the Manor, with their peacocks and topiary, taking in the house at the same time. "This is your exile. If you attempt to use your psychic powers to leave the Earth, the Time Lords will detect them and you will suffer the same fate as your lover."

She nibbled delicately on a stuffed quail before replying. "You are a bitter man, Doctor. Bitter, frustrated. Spiteful. You agreed with Morbius. You agreed that the Time Lords should use their great powers to help the lesser races: you spoke out on Gallifrey. You even stole a TARDIS to put your theories into practice. So why did you turn your back on Morbius when you could have stood at his side?"

"Help the lesser races, yes. But Morbius desired conquest. I would rather that the Time Lords remained aloof and impartial than become a dictatorship. Morbius would have used our darker technologies to tyrannise, to enslave. Which brings me to the reason for my visit. Darker technologies."

Lady Peinforte's face was a picture of innocence. "I don't know what you mean, Doctor."

"Don't insult my intelligence, woman!" he snapped. "Morbius gave you something. Something to keep safe for him, in the vain hope that he would cheat death and be able to raise his armies once more."

"Morbius had many followers, Doctor. Why should you suspect me?"

"His followers were rabble, mercenaries from across time and space. Bribed, press-ganged, promised unlimited riches… very few of them believed in his cause. All they cared about was personal gain. But you… his mistress. His lover. Who else in the universe could he truly trust?

"It is missing from the Slaughterhouse on Gallifrey, and only the President of the High Council of the Time Lords can access the Slaughterhouse and for good reason. If Gallifrey's hidden cache of the deadliest weapons in the cosmos were to fall into the wrong hands…

"Morbius spent centuries preparing for his coup. During that time, he had ample opportunity to plunder the Slaughterhouse. According to my… sources, everything has been accounted for. Everything, that is, apart from what is perhaps the most dangerous object in the whole arsenal. Where is it?"

Defiance quickened Lady Peinforte's words. "Very well, Doctor. I have nothing to fear from you. You are a harmless, meddlesome old man. And I am Lady Peinforte, Witch-queen of the Pythia and a Sister of Karn. And mistress of Nemesis!" She gestured behind her.

A shining figure emerged from the hedged maze. Peering through the incandescence, it was just possible to make out its features: identical to Lady Peinforte in every way. A living statue, made of...

"Validium! You have cast the Validium into a living statue!" snapped the Doctor. "Blasphemy!"

"Why not? It is a living metal, is it not? Nemesis is my constant companion, Doctor. And my constant defender. So you see, I have nothing to fear."

The Doctor's expression was one of sheer horror. "Validium is the ultimate defence for Gallifrey. Designed by the Triumvirate for use only in the gravest of emergencies. Validium embodies all the knowledge and all the power of the Time Lords in a single metallic mass. And you are using it as a lady-in-waiting?"

Lady Peinforte gave a mocking smile. "Oh, no, Doctor. She is far more than a lady-in-waiting. She is also my confidante… as I am hers. I tell her of the rituals and ceremonies of the Sisterhood, the legacy of the Pythia, the holy jihad of Morbius. And she has told me..."

"What she has told you is irrelevant, woman!" A trace of fear had crept into the Doctor's voice.

"Irrelevant? I think not. She has told me of the Old Times, the Time of Chaos. The Intuitive Revolution on Gallifrey, when Rassilon, Omega and the Other overthrew the old ways, banishing the Pythia and suffering her eternal curse. On Karn, our history is sanitised and distorted. We have preserved the dignity of the Pythia through elision and hyperbole. But Nemesis has told me the truth. She has told me of the tyranny of Rassilon – a tyranny no worse than that of my beloved Morbius. Your people view Rassilon as a hero, a saviour… a god! But Morbius was reviled and hated, and finally executed, for living up to the ideals of the very founder of the Time Lords!"

"That was a long, long time ago, Lady Peinforte. At the dawn of our civilisation. Different views held sway then."

"Then? What would you know about then? But of course… you were there, weren't you?"

"I don't understand what you're talking about."

"Now you're insulting my intelligence, Doctor. The statue has told me. You are the Other. The genetic inheritance of one third of the founding Triumvirate, the consequence of having thrown yourself into the Genetic Looms to be reborn aeons later – as the Doctor. Your darkest secret, a secret that can never be revealed."

The Doctor's reply was defiant. "What of it? Who would care?"

"Who would care? If the High Council discovered that the Other had been reborn, what do you think their reaction would be? A reminder that they were once a vibrant society, a society that was prepared to take risks. A reminder that their execution of Morbius was nothing more than the rankest of hypocrisies! At the moment, they tolerate your meanderings, turn a blind eye to your interference. But if they knew that you were the Other… they would hunt you down and exterminate you. You're an embarrassment, Doctor… no, more than an embarrassment: a throwback to an age when the Time Lords could be proud of themselves. Their shame would sign your death warrant."

The Doctor stood up. "I cannot allow you to keep the Validium. It's too dangerous to be allowed to roam around on seventeen century Earth."

"What about the Hand of Omega, Doctor? I gather that is also missing from Gallifrey, and has been for some time. I also gather that it is on this planet, some three centuries hence. What gives you the right to have the Hand, but to deny me Nemesis?"

"Because I intend to use the Hand for good. Under your control, the Validium – Nemesis – is capable of unlimited destruction. Who knows? You may wish to resurrect your lover's crusade; with Nemesis, there is nothing that you couldn't achieve."

"But I am content to remain here, Doctor. I have everything that I could want: servants, a place in society… why would I wish to change any of it?"

"Because you are immortal, Lady Peinforte – I imagine that you stole some of the Elixir when you left Karn? This is a prison. A gilded prison, but a prison, nonetheless. Eventually you will become bored, restless. A decade, a century… And then you will want to leave. And Nemesis will be there for you. Ready to cause untold havoc."

"But there's more too it than that, isn't there? Another reason why you want Nemesis. Tell me!"

"Don't try your mind tricks on me, woman. I may be old but I am also stubborn; mental attacks just don't work. This planet is very important. Earth has a great destiny, possibly greater than that of Gallifrey itself. I cannot let you interfere with its development."

"How very noble of you. How very Time Lord of you. And how very hypocritical of you. Give me one reason why I shouldn't have Nemesis simply strike you down where you stand?"

"Because I will stop you."

Before Lady Peinforte could react, the Doctor had leaned down across the table, his hands reaching out for her temples.

"Contact!" he hissed.

It took no time at all. It took an eternity. Mind to mind, the mind of a grand master against that of a Sister of Karn. The Doctor sought to destroy Lady Peinforte's control of Nemesis, her knowledge of Nemesis, her knowledge of him…

But the legacy of the Pythia was a strong one. Lady Peinforte fought back, her mental abilities resisting the Doctor's attack on every level of the astral plane.

In every battle there are victors… and there are the vanquished. In this one, the Doctor and Lady Peinforte were both. It was a war that would have consequences for the rest of time.

The Doctor staggered backwards, steadying himself on the table. His mind felt foggy, disorganised… wrong. And Lady Peinforte was unconscious, slumped in her chair with a rivulet of drool running from the corner of her mouth.

Both had survived. But both had been changed.

The Doctor knew that he had to remove Nemesis from the Earth: he stumbled over to the still and silent statue and gave it his instructions. Its loyalty to Lady Peinforte evaporated once confronted by a Time Lord of Gallifrey: within seconds, it had woven a shell of rock and ore around itself. Just before it sealed itself within its sepulchre, the Doctor took its bow and arrow from it; without them, Validium – Nemesis – lacked the critical mass necessary to use its devastating powers. He would secrete them somewhere, somewhere that he could find later… For a moment, the Doctor shook his head, as if there was more. But he simply couldn't remember. Bow and arrow in hand, he walked away.

Behind him, the ultimate defence of Gallifrey – Validium, Nemesis, whatever – fired up the engines that it had created once complete and launched itself into orbit, a shining comet flaring into the sky… unnoticed by all.

The Doctor wandered over to the elaborate topiary, waiting for his ship. Minutes ago, he had been one of the greatest minds on Gallifrey, holder of the legacy of Rassilon, Omega and the Other – a strong and vibrant man, with the knowledge of the centuries. Now he was a doddering wreck, limping over to the box trees with a vacant expression in his eyes. One day, it would come back. All of it. But not for a very long time. What is time to a Time Lord? To the Doctor… a lot. His ship materialised on the lawn. The Doctor let himself in, his hand shaking as he put the key in the lock. Moments later, the TARDIS dematerialised. A TARDIS that its owner could no longer control.

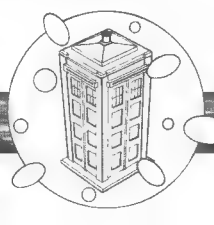
It would return to Peinforte Manor. One day.

And Lady Peinforte? An hour later, she would awaken: her memories of being a Witch-queen of the Pythia, of being a Sister of Karn, of being the mistress of Morbius… gone, gone forever. But she would remember that she was special, that she had gifts… She would remember the little man who had stolen so much from her – she would remember the Doctor. And she would remember Nemesis, and the secrets that it had whispered in her ear. One day.

As for Nemesis… She would survive, her legacy would survive. Her story would survive.

One day. One very special day.

Craig Hinton



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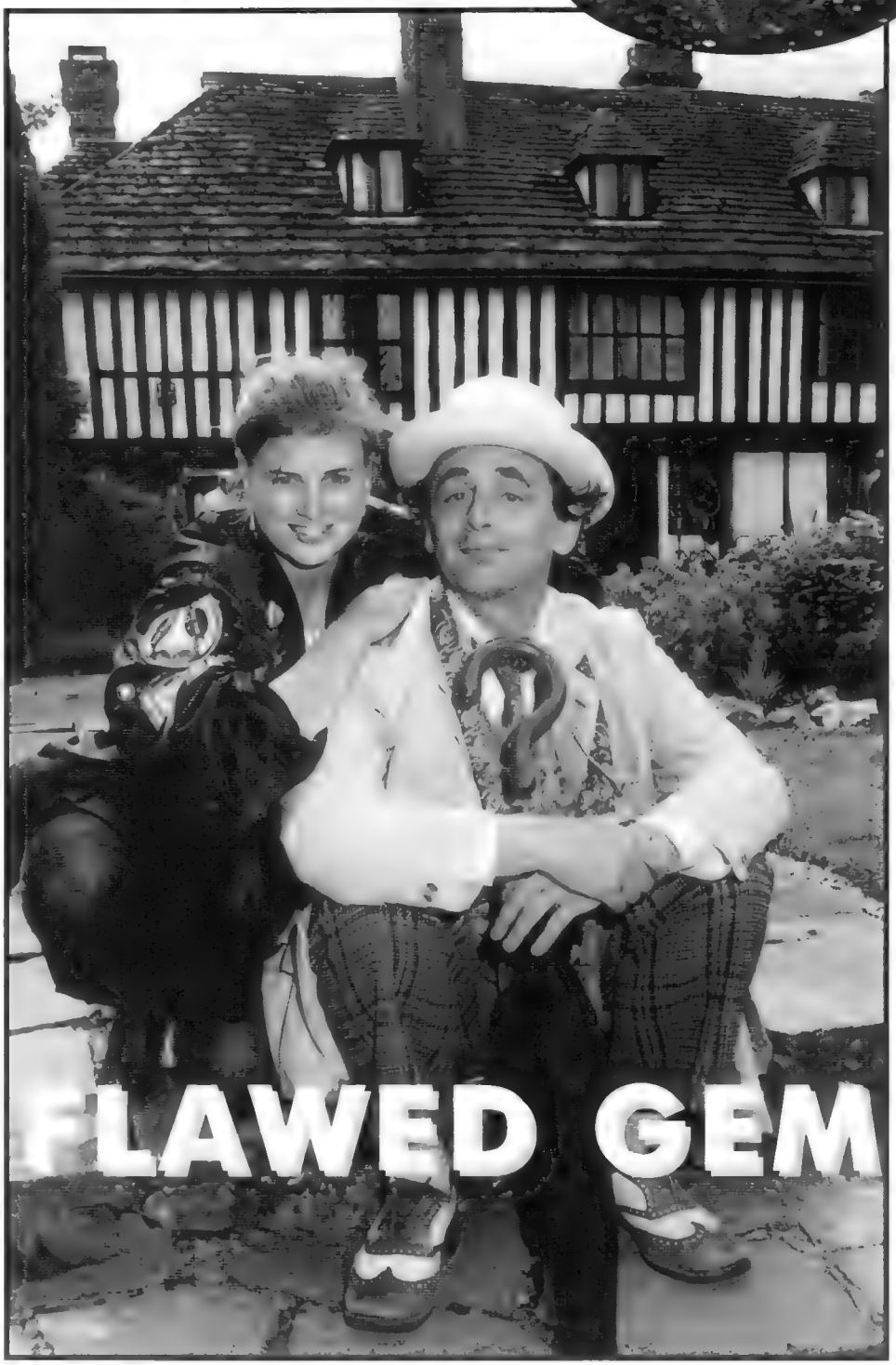


MY YOUNGER BROTHER still maintains, despite the evidence of repeated viewing, that SILVER NEMESIS is a better story than REMEMBRANCE OF THE DALEKS. Maybe he likes Cybermen, or it's because jazz is something he knows a bit about, or because he lives in a strange and scary world much divorced from our own. And yet, lunatic as it may seem, he could have a point. SILVER NEMESIS may well have its... problems (examined elsewhere in **IN-VISION**), but there's still an awful lot crammed in there to enjoy.

For one thing, it looks just lovely. The sun drenches almost every scene, so the especially silver Cybermen sparkle and the cast all look delighted to be out in the open air. Yes, it's meant to be late November, but it is still plausible (just about) that the Nemesis has heralded a brilliant Indian Summer. And so much OB **Doctor Who** is dampened by grey drizzle.

The opening scene really could be South America, it's so exotic. The sunshine, the trees, the parrot, it's startlingly impressive. We jump to 1638, the period house and costumes the BBC never fails to get perfect, for a mirroring scene of archery and dark plans. More Nazism, a toast to the Fourth Reich, and the story's off and running with an earthly, human evil. The first thing to happen to the Doctor, once he's got up from the concert, is that he's shot at by pistol-wielding men. Yes, it makes the arrival of the Cybermen all the more unexpected, but it also grounds the story in the 'now.'

Despite the flashes back to the seventeenth century, the story's immediate and contemporary. We're watching events that (supposedly) took place on the day of broadcast, earlier that afternoon. Ace gets the football results from today's *Daily Mirror*. The gunmen have headphones on. The end of episode two has the Doctor sat on top of a tree that's been wrenched in half. This is a story filmed amongst the ruins of the '87 storm. There are disused, industrial warehouses and mal-affected skinheads who wear boxer-shorts. The Queen has green wellies, and the Nazis ride round in a Transit van. The fact that the whole story has been shot on location lends it a richness and reality so rare to the series.

The design is uniformly superb. The new Cyber suits look heavy and metallic, with (as David Banks notes in his book...) much more practical hands and feet, adding confidence to the way the Cybermen move. The Doctor's art deco tape deck is a marvel – far better without the proposed Zygon pizza-controls. There are loads of beautiful touches – the Doctor's hi-tech digital timepiece inside an old-fashioned case, our gleaning clues about the meteor from the front page of Ace's paper.

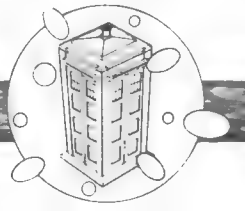
The numerous special effects are, on the whole, excellent. The Paintbox Cyber ship, landing down beside the comet or flying gracefully over some trees. The various explosions, as the comet arrives or Nemesis wakes up. The astonishing Cyber gunfights; with the Nazis at the start of episode two and with Ace at the end of episode three. While there are visible signs of the rush that dogged production, it's a highly competent show, the meagre budget wrung dry to create something spectacular.

One of the most obvious things is the large cast – both of principle characters and the various minor celebs who get one scene. In fact, the script is packed full of incident. Loads of disparate ideas come together as the story progresses. McCoy himself, speaking on ***The Doctors*** video, talks about having wanted to create a layered and rich character for the Doctor, all sorts of elements and facts mixed in like a 'cake'. That's very much what SILVER NEMESIS is, a cake of ideas and concepts, where jazz rhythms and Wagnerian philosophy jostle against villains from the past and present, and the Earth of 1988 is just as dangerous as the silver giants from space who've come to invade it.

The character of the Doctor is especially rich here. He's dark, mysterious and manipulative, yes. He plays chess strangely against an unseen player (although when he changes the fortunes of black, from losing to winning, in episode three, it's he who's playing both sides). He's set the whole thing up, launching the Nemesis into space to lure the Cybermen. He admits to Ace in episode two that the horrors of 1913, 1938 and 1963 are all the fault of the Nemesis, thus of his bad maths. It could be argued, just from this, that he's responsible for the killing of JFK and the beginning of World Wars One and Two, let alone all the deaths that take place onscreen.

Even if that's stretching the point, there's something sinister in episode three about the way he mockingly thanks Peinforte for coming to the 20th century, for assisting him. She's mentally in pieces and her inextricable link to the Nemesis is about to kill her – there's no need for this extra jibe other than the Doctor being vicious. Ace is distraught at his surrender to the Cybermen, and when the fleet has been destroyed and he's going to be shot, he just mutters that it's all been 'worth it.' In REMEMBRANCE, his efforts were to keep the human soldiers out of the crossfire while he worked his 'massive deception.' Here, there's something more callous, more decisive about the sacrifice of the chess pieces.

But he also likes going to concerts, straight-blowing jazz, is embarrassed by his alarm going off and by Ace asking for autographs. He has a hankie on his head while he sunbathes. He whistles jauntily as he strolls about. He's stops Ace from seeing the dead scholar in Peinforte's house, is impressed by the man's sums. Later, he shields Ace from the Walk Men's execution, and offers to let her wait in the TARDIS, where it's safe. We never doubt his compassion.



Ace is a tough cookie who's still an ordinary girl of the time. She likes Charlton Athletic, gets scared, then refuses to run away. Her terror is hardly surprising, she's knocked about quite a bit in this one. She's horrified by the Cybermen, at them killing their Walk Men. She's bewildered at the assassination attempt in episode one – 'Who'd want to kill us?' she begs. It's naivete, especially after almost a year in the TARDIS foiling monsters. She may come across all street cred, but she's still got a lot to learn.

Also fascinating is the humanity of Richard, the redeemable petty thief. In episode one, he's willing henchman to Lady Peinforte, and it's he (it's implied) who kills her scholar. However, he's all at sea in 1988; baffled by a policeman's walkie-talkie, paralysed by his own mortality, stands defeated just after he saves the Doctor. In episode three, as Peinforte's sanity deserts her, he has her sit and rest while he tries to hitchhike. He makes every effort at polite conversation with Mrs Remington, and gets cross with the Cyberleader when he says of his lady, 'She is mad.' And when he's given a lift home, he's quickly able to find some nice girl to accompany a musical number. He's actually not bad on the recorder.

There are lots of stories where the Doctor offers people lifts home at the end of the adventure – which is never a problem for him unless they're young girls he likes the look of. SILVER NEMESIS is rare in featuring throughout a TARDIS that goes precisely where he wants it to, as often as he likes. Dropping Richard off is just one more trip back to the same day in 1638. Snuffing out candles on its arrival is lovely. And arriving with an arrow embedded in the door not only serves the end of the story (and saves the Doctor from being eradicated), it's also iconic. Like a Cyberman shot with an arrow – ludicrous, but strange and striking as an image.

History, and 'time' are key. A cut scene has the Doctor admit that Louis Armstrong really understood Time. That's the link between the bounding around time the Doctor does in his TARDIS, and the bounding around time that's the structure of straight-blown jazz. The story makes reference to all sorts of history; the Doctor's past, the 25 year cycle. Mrs Remington, come to check out her roots, her family tree, natters at cross purposes with her ancestor's killer. Richard is lost in 1988, but confronted by skinheads demanding his money, is at last in his own territory. Things haven't changed that much since his day, really. There are other examples of history repeating. De Flores sees the events as Hitler's legacy, the dawn of the Fourth Reich, fifty years after the dawn of the Third. The Doctor has been here before, vexing Peineforte and launching the comet into space. It was the Second Doctor apparently, at the time of the Roundheads (though on a different occasion to the one in the book of that title, that Doctor, by Mark Gatiss). Even Ace acknowledges the similarities to the Doctor's flouncing of the Daleks.

"In REMEMBRANCE, the Doctor's efforts were to keep the human soldiers out of the crossfire while he worked his 'massive deception.' Here, there's something more callous, more decisive about the sacrifice of the chess pieces. But he also likes going to concerts, straight-blowing jazz."

Yes, there are again Nazis, but actually the militia here are used in a different way to those seen in REMEMBRANCE. This is not a story about racism, about 'the different.' Here, the Nazis are much more about extreme ideology, power, fearlessness, rationality. The Cybermen, as far as they're concerned, are Nietzschean forms. They want to build a new and glorious world order, strong and invincible. The baddies all want power and control – no doubt because of inadequacies in other departments. None of them have it. The Nazis don't have all the pieces, aren't able to negotiate from the position of strength they think they have. They have guns and a little army, but it's useless against the Cybermen. Peinforte is a poisoner and black magician who knows the Doctor's secrets. It's not her poison that kills the Cybermen, though, and she soon runs out of gold-tipped arrows and has to run away. Nobody but Ace is interested in the skeletons the Doc's got locked up. Peinforte is out-manoeuvred to the point of going insane.

The Cybermen don't control the Nemesis. And the Nemesis destroys their fleet. It does/is what comes naturally – it is, after all, a force of destruction. It disobeys orders, which is illogical and elemental, and only the Doctor, undisciplined as he is, can manipulate it. The Doctor wins his chess game, moves all the pieces as he likes, saves the cosmos and keeps his precious mystery. It's his pranks and silliness that ultimately save the day. There's something really endearing about fighting off the Cybermen with a tape of a jam session and a catapult.

Richard's humanity and redemption is what saves the Doctor's life. That humanity, that emotional compassion, winning against cold, cynical, physical strength. Toppling villains, bringing peace and freedom is what the Doctor does. Making life better. As he programmes Nemesis, the Doctor says she can't have her freedom yet because 'things are still imperfect.' The Nemesis will remain imprisoned until he's brought about universal order an extreme ideology of his own. Maybe he's made a promise on condition of something that really can't be possible, so the Nemesis will remain a prisoner for eternity. But maybe not. It's a lovely dream, if nothing else.

While serious in places, SILVER NEMESIS is actually very jokey, with clearly labelled 'comic' moments. That may explain it's reputation as the weakest link in Season 25. It's less-tightly-structured, less straight-forward than REMEMBRANCE, but so what? It's been claimed that the story is massively self-indulgent, and yet the elements of celebration for the anniversary are hardly obvious, even when you know what to look out for. The Cybermen are more silver than they have been. Fiona Walker was in THE KEYS OF MARINUS in **Doctor Who**'s first year. The tour party wandering round Windsor includes the Brigadier, and some of the show's writers and directors. And that's it. It's far less self-proclaiming than any of the multi-Doctor stories, before or since. It isn't the best **Doctor Who** ever made, or the best of '88 maybe, but SILVER NEMESIS is still full of things to like, a good mix of drama and excitement, and actually very enjoyable.

Simon Guerrier

DEATH

Music & Sound

The latest generation of lightweight radio microphones had been fitted into the helmets of those Cybermen with speaking parts so that their lines could be captured real-time onto the soundtrack during production. This development made for faster turnarounds during syphering and dubbing as there was no need to lay in and synchronise a separate track of Cybermen speech. Their lines had, however, been recorded onto a discreet track so that a Radiophonic treatment could be added to each voice. This took the form of tweaking the voices to remove excess bass, add more high-end 'tinny' sound and overlay a slightly distorted reverberation. The end results were voices all but indistinguishable from those featured in every Cybermen serial since EARTHSHOCK - a tribute to the distinctive voice artistry of David Banks.

A similar treatment was applied to Fiona Walker's lines as the Nemesis statue. In her case the reverberation effect was replaced with a multiple overlay of the voice track that gave both a distant as well as ethereal quality to the finished treatment.

Perhaps the biggest challenge for Dick Mills was achieving a believable sound for the sequence of Richard and Lady Peinforte travelling forward through time. Essentially there were two stages to the journey; coloured strobe lights playing over the couple that had been done on location, followed by a superimposed swirling vortex added during post-production. To the first part Mills gradually faded in a duplicate of Richard and Peinforte's dialogue, flattened and slightly distorted, and alternating between the left and right channels. In 1988 only London-based viewers would hear the full effect as this was the only region then broadcasting in NICAM stereo. Mills created and slowly overlaid a Radiophonic 'electronic wind' as stage one gave way to stage two. For the vortex element, he multitracked copies of the two characters screaming to create an electronic howl that harmonically blended with both the original voices and the pitch of the wind sound.

A very similar blending of live soundtrack and Radiophonic tweaking was used for the nemesis statue when it screamed.

Raiding the Workshop's own archive of past programme's Dick Mills reused the Cyber-gunfire rattle created originally for EARTHSHOCK. Other purely synthesised sounds, such as the Doctor's watch, or the interference signal produced by Ace's ghetto-blaster, were specially produced for this serial. A library disc was accessed for the cicada insect and other jungle sounds that were dubbed onto those part one scenes set in South America.

Extracts from the three tracks Courtney Pine and his trio had recorded at Lime Grove's music studio in June were selected and dubbed in during editing. Because the musicians had merely mimed their performance on location, it was essential that throughout any cutaway or central shots of the band, their actions should mirror the selected part of the soundtrack. Fortunately *Pe Pi Po* was a track where all four musicians were playing continuously, so synchronisation proved less of an issue than with a track that might have contained more solos.

In all Chris Clough chose, for episode one, to use one minute from *Pe Pi Po*, eight seconds from *Adrian's Affair*, and in episode two, thirty-five seconds from *Frank's Quest*, split into six, twenty-five and four second excerpts.

As background to de Flores' debut scene in part one Chris Clough secured rights to use thirty seconds from a performance of *Ride of the Valkyries* (Act III) by Richard Wagner, performed by the London Philharmonic Orchestra, conducted by Karl Anton Rickenbacher, and recorded onto the album *Classics for Pleasure - Wagner*.

Little of Keff McCulloch's skills as an arranger were needed for this story. Unlike DELTA AND THE BANNERMEN and REMEMBRANCE OF THE DALEKS, where there had been a need to create cover versions of contemporary themes and pop music tracks, McCulloch had solely been commissioned to provide original music cues.

Using his array of emulators, digital samplers and synthesisers McCulloch was able to give each of the main protagonists a distinct theme. Scenes in Windsor, 1638, or any of those primarily focused on Richard and Lady Peinforte were accompanied by an Elizabethan score, featuring synthesised drums and harpsichords. Cybermen marched to a more obviously electronic military beat, while scenes of the Doctor and the Nazis running around were more up-tempo with greater use of keyboard riff punctuation. For the one, long tracking shot of modern-day Windsor the composer was allowed to add a touch of Handel to his trumpet-inspired cue. In total Keff McCulloch furnished SILVER NEMESIS with just over 31 minutes of original incidental music.

Cuts

In common with all the stories of this season, SILVER NEMESIS emerged from its first off-line edit running massively overlong. Making it work entailed the Director not only having to make substantial cuts to all three episodes, but also moving whole scenes to new locations to keep the narrative coherent.

Originally, following an opening shot of the comet heading towards Earth and the attack on Ace and the Doctor by Walkmen assassins, episode one's second main scene was the whole of the narrative in Windsor, 1638, to the point where Richard closes the door as Lady Peinforte prepares to execute the mathematician. The points here were to establish these two protagonists, reveal the scrolls' existence, establish her possession of the silver arrow, introduce the archery motif and emphasise that Richard knows how to operate a 17th Century door-latch...

Immediately after this was de Flores' introduction, showing the yellowed scrolls now in his possession, his ownership of the silver bow, a repeat of the archery motif, and a longer speech scene that included the line, "Fifty years ago I stood at the side of the Fuhrer himself when he ordered the first giant step to greatness, just as now the moment approaches for the second, and final one."

"I'd gone berserk on the story and there was actually tons of it. I think episode one was eight minutes over... Looking at it objectively, once it had gone out and there was nothing more I could do with it, episode two was actually a bridge between one and three and most of it was battle. The first time I saw the re-edited beginning of episode one I was really stunned. I'd lived with that script for the best part of a year by that stage and it was etched on my brain. To see it in a different sequence - I just did not know how to react to it."

Kevin Clarke, Private Who, 1989

A scene shortly after, as the Doctor and Ace are drying out after their emergency swim, lost a brief sequence at the front that had been impromptu recorded on location. During their day at Harefield one of the canal's ducks had formed an attachment to Sylvester McCoy after he began feeding it. As the duck seemed prepared to follow him anywhere, even into the police box , the unit contrived an ad-lib whereby Ace, sitting on the bank practising with her catapult, hears the Doctor call out, "Duck". She does so, covering her head, only to look up as the Doctor ushers a bird from the TARDIS, pointing down and explaining, "No... Duck."

After their arrival in the Windsor tea-room episode one lost the second half of a door-latch pun whereby Richard, unused to modern Yale locks, fails to understand how to open the main door, prompting Lady Peinforte to smash a window instead.

After the statue has crashed to Earth two whole scenes were deleted of the Nazis in their Transit van. The first was a long shot of the van travelling in traffic as de Flores reacts to the crash, urging his team to make haste. The second occurred after their arrival at the site, finding that the meteor is already under guard.

De FLORES: The Nemesis has come to earth on that piece of ground. In the new era this place will be a shrine.

KARL We await only your order.

De FLORES: Good. Then let us drive to the best hotel and enjoy a good night's sleep.

KARL: (THE PARAMILITARIES ARE ASTONISHED) But Herr de Flores…

De FLORES: You young people. Always in such a hurry. Well, we were the same. The statue is inside a meteor which has just travelled through space. Have you any idea how hot it will be? How can we handle it yet? Since the British government are completely unaware of its power I am sure we can rely on their police force to guard it safely until the morning when it will be ready for us to collect it. I have every confidence in them. (MOTIONS) The hotel…

Another lost evening scene was of the two Walkmen, each wearing headphones, striding onto the building site. They stop. One of them bends down and picks up a new cassette. Loading it into a Walkman-like device on his belt, a hypnotic sound fills the air as he, and his companion, receive new orders. The shadow of a Cyberman can be seen on the ground before them.

The main deletions to episode one were Windsor Castle scenes. More would have been seen of the tour group members, the Doctor would have been shown hypn-

notising the palace security team, and the portrait of Ace would have made its appearance.

ACE: Professor. That's me.
DOCTOR: What? (HE EXAMINES IT) Oh yes, not a bad likeness, was it?
ACE: But…
DOCTOR: It's all right. It hasn't happened yet.
ACE: But it's two hundred years ago.
DOCTOR: I know, but we haven't done it yet. That's why you can't remember.
ACE: That doesn't make sense.
DOCTOR: It did to Louis Armstrong. He really understood time.

Part two lost two scenes where characters comment on the Doctor's latest change of appearance. The Cyberleader recognises the Doctor instantly. Peintforte knows his presence but is surprised that his face is different to that which she remembers. She believes Ace initially to be his grand-daughter likewise changed, intimating that the lady knew the first Doctor and Susan Foreman.

Of all the episodes, part two needed the fewest cuts. Aside from the above the only other snips were shots of the Cybermen loading the meteor/sled into their vessel, some of the fight scene between the mercenaries and the Cybermen, the Doctor's return visit to Lady Peinforte's 1638 house to destroy his notes, and de Flores pondering to Karl how Wagner's great work should be rewritten to reflect the supermen controlling the giants.

Part three needed major surgery to bring it in under 25-minutes. As scripted and recorded Karl appears to change sides, offering himself and de Flores to the Cybermen as subjects for conversion into Walkmen. But when the Cybermen take this bait Karl ducks out of their grasp and makes a run for it. He is successful but de Flores is surrounded. Using the last of his gold-dust the Nazi warrior causes panic among his captors but is unable to make good his advantage and is quickly recaptured. A pair of headphones is clamped to his head in preparation for programming. But, in the nick of time Karl returns, immobilises a Cyberman guard and helps his leader to escape.

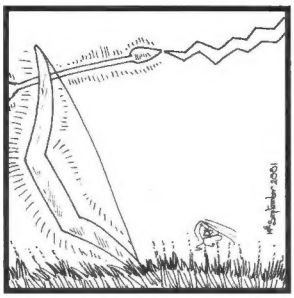
Nearly all of this sub-plot was ditched, leaving only shots of de Flores using his gold-dust and the two men escaping. The only continuity error this re-jig engendered was a spurious shot of de Flores wearing Walkmen headphones for no explained reason.

Although anxious not to lose any material featuring Delores Gray, Chris Clough had no option but to trim this sub-plot radically as well. A whole scene where Lady Peinforte begins to go mad, ranting to Richard how she will become Mistress of Time, was deleted, plus a subsequent sequence where Richard sits her down in a bus shelter while he tries his hand at hitch-hiking. An establishing scene of Mrs Remington pouring a drink in her car before noticing Richard by the roadside and ordering her chauffeur to pull over was cut. So too was one of her later conversation scenes where she asks Richard if he is a student. The episode also lost a shot of Mrs Remington stepping out of her car and photographing the departing Nemesis meteor.

The final significant cut was the moment when the Cyberleader reveals why specifically they want control of the statue. It is part of their on-going ambition to conquer the planet Earth.

CYBERLEADER: A new and final era begins Doctor. Imagination, thought, freedom, pleasure; all will end. The earth will be transformed into our base planet - the new Mondas. Before I kill you all you may watch the arrival of our fleet. Launch the nemesis.
(DOCTOR GOES TO COMPLY BUT ACE STOPS HIM)
ACE: Let them kill me Doctor. Don't surrender.
(HE PUSHES HER ASIDE…)

Transmission



Clough's sometimes harsh editing brought the three episodes down to 24' 31", 24' 06" and 24' 36" respectively. By the time these final transmission versions were ready one other event had happened that had a bearing on this serial's content.

BBC coverage of the summer Olympics in Korea would result in a later than planned start for Season 25 (see **IN-VISION 97** for details). In order to keep part one of SILVER NEMESIS on 23 November 1988 John Nathan-Turner had had to swap the series' running order around. SILVER NEMESIS was still story three, but THE GREATEST SHOW IN THE GALAXY had moved from story two to story four position, and swapping with THE HAPPINESS PATROL.

This impacted on continuity. Throughout the Cybermen story Ace is wearing an earring she would not find until the circus story. Similarly, in SILVER NEMESIS she sacrifices her rucksack full of Nitro 9 to destroy the Cyber-ship. And yet, in THE GREATEST SHOW… she will be seen wearing the same one again. Luckily neither problem was considered serious enough to warrant further editing or post-production work.

Episode one was duly transmitted at 7:35 pm on Wednesday 23 November 1988, trailed and promoted as the 25th anniversary serial. Episodes two and three followed over the next fortnight.

As part of its plans to honour **Doctor Who**'s 25 years on air, Television New Zealand secured a special deal with BBC Enterprises to show the 70-minute TV-movie version of SILVER NEMESIS on the night of Friday 25 November 1988. By doing so episodes two and three were effectively premiered ahead of their UK BBC broadcasts - the only time this has happened apart from the Chicago broadcast of THE FIVE DOCTORS in 1983.

Over in New Jersey, USA Eric Luskin's completed documentary, **The Making of Doctor Who** received its premiere on Saturday 19 November when it was shown as part of a pledge-night evening to raise sponsorship for the publicly funded network. John Nathan-Turner did attempt to interest BBC programme planning in finding a slot to screen the documentary, but his request was declined on grounds that it was "…too American".

Trivia

Five years later, in April 1993, the documentary was given a UK airing in PAL format when a slightly edited version was included on the BBC Video release of SILVER NEMESIS. Regarding it as a key product in their plans to market **Doctor Who**'s 30th anniversary, BBC Enterprises accorded this tape the status of a Special Project. They commissioned John Nathan-Turner to come in for one day to supervise an on-line edit that

Audience

Keen to promote **Doctor Who**'s silver anniversary, BBC Enterprises entered into a partnership agreement with the owners of London's *Space Adventure* tourist attraction in Tooley Street. The end result was a **Doctor Who** exhibition which ran there from November 1988 until mid-1990 when it was withdrawn in preparation for a much bigger and more lavish display that opened in July 1991 at the Museum of the Moving Image.

The opening of the Tooley Street exhibition was done simultaneously with a Press Call advertising the silver anniversary on 15 November 1988. Stage managed by BBC Enterprises and John Nathan-Turner, the event started with a special screening of SILVER NEMESIS, episode one. To make it more memorable the screening took place aboard the *Space Adventure* shuttle craft, with pictures being relayed onto the vessel's scanner-screen monitors. Reporters were subsequently invited to sit back and enjoy the bumps and jolts of the *Space Adventure* ride itself.

As well as John Nathan-Turner journalists were free to question Keff McCulloch, Chris Clough, Sylvester McCoy and Sophie Aldred about the new serial and about **Doctor Who** in general, before a photo opportunity took the two time travellers out into the street for a spot of 25th anniversary, cake cutting in the presence of a very tatty-looking Cyberman.

Material from this Press Call made it to some of the dailies, although in many cases becoming embedded with other rumours concerning the identity of the long-promised big-screen **Doctor Who**. With both Dudley Moore and John Cleese being tipped for the part there was often little space left over to mark the series' 25-years on air.

Quietest of the lot was *The Daily Mail* who, during production in June, had been promised a photo-exclusive with Sylvester McCoy and "Hollywood star" Dolores Gray. Arriving on the planned day of the shoot, the *Mail*'s reporters and photographer were dismayed to find another group already there, snapping away. Despite assurances from Nathan-Turner that these were merely uninvited interlopers from a **Doctor Who** fanzine (*DWB*), the *Mail* team cancelled their shoot on the spot and returned promptly to London.

Despite an absence of the *Mail*'s usually high profile **Doctor Who** coverage, the rest of Fleet Street marked the anniversary with, at the very least, a couple of lines on the TV pages. *The Daily Mirror*'s headline "Happy Birthday Doc" was typical of many, though the very dry *Daily Telegraph* used its column inches to slag off the long-running series.

For the week commencing 19 November 1988 *Radio Times* ran no less than three features about the programme. The first was a round-up of various recent **Doctor Who** merchandise items, including the *1989 Calendar* from Who Dares Publishing, illustrated by Andrew Skilleter, and David Banks' large-format book *Cybermen*. The second was an interview with Sylvester McCoy conducted at the actor's home in North London, and the third was a run-down of eighteen of the Doctor's many companions over the years, from Susan through to Ace, with photos of the companions and all seven Doctors.

In reward for so much effort, part one of SILVER NEMESIS yielded the second highest rating of the season, as just over 6.1 million viewers turned in to see the start of this much-hyped serial. Sadly a million of them had deserted back to **Coronation Street** by the time episode two was screened; indeed both of the last two instalments pulled in a 5.2 million audience, which was still very good overall. The distilled average figure of 5.5 million viewers per episode made this the most popular serial of Season 25, with 15,000 more per episode than the Dalek serial. Chart positions for the SILVER NEMESIS episodes were 76, 94 and 98 respectively.

Fan reaction to the story was generally less than enthusiastic with most commentators taking swipes at the high amount of running around, the apparently pointless inclusions of characters like Mrs Remington and the skinheads, and the relegation of Cybermen to little more than arrow-fodder.

Tabloid opinion was more mixed. Alen Coren, writing for *The Mail on Sunday* on 27 November, was very pleased with what he had seen. "Here is that familiar English figure, the heroic eccentric, rescued from the suspicion the English have of cleverness by an enduring, and thus humanising, barminess". In contrast Nick Smurthwaite's review in the 15 December issue of *The Stage* slated the serial for its stereotypical battle sequences. "The Cybermen still manage to miss everyone when they take aim with their deadly laser guns, while the Doctor's current side-kick, Ace, scores a bull's eye every time with her catapult".

would restore the supposed twelve minutes missing from the transmitted version.

Splicing in all the footage deleted was an easy exercise as all the first edit tapes of the story survived. But with neither time nor budget Nathan-Turner was unable to commission any new music, background or sound effects. So, using just the resources of his edit suite, he copied chunks of audio from other parts of the production, layering them onto the grafted-in sections, though sometimes with other unwanted embedded sounds as well. The end result, however, was impressive enough to make a virtually seamless special edition with a total running length, including documentary, of 139 minutes.

Promoted as a special release, the SILVER NEMESIS video featured a photo-based cover printed on silver-foil paper with a green overprint.

A novelisation of the story was released in paperback in November 1989. Kevin Clarke accepted the challenge of adapting his own screenplay, putting back into the plot all the sequences that had been cut for UK transmission. The only major change he did make was setting Ace's pursuit by Cybermen back to a housing estate building site rather than the interior of the hangar at Greenwich. "I went back to that idea simply because it was so difficult to describe interestingly her running up the stairs – and you try describing that building" Clarke recalled in 1989.

Running to 138 pages, the book's first impression featured a cover by Alister Pearson, depicting heads of the Doctor, Ace, Cyberleader and the comet enmeshed within a swastika. In September 1993 the paperback was reissued with a new cover, again by Pearson, featuring different images of the Doctor, Ace and the Cyberleader against a background that included the crypt, the Moon and a less obvious swastika.

The only other material commercially released from this story were two sound effects tracks, *Cybermen spaceship landing* and *Nemesis statue*, included as part of the CD, ***Doctor Who** - 30 Years of the Radiophonic Workshop*, released by BBC Records in July 1993.

Continuity

In continuity terms, SILVER NEMESIS is something of a nightmare, in that it opens up a number of questions to which the answers are unclear.

Validium was created by Rassilon as Gallifrey's ultimate defence, but the Doctor seems connected to it, suggesting again that he may be a contemporary of Rassilon. Lady Peinforte also refers to an age of chaos, in which the Doctor was involved in ways he might be ashamed of – to the point where he'd do anything to avoid the exposure of his secrets. Peinforte has been established in the Virgin books to be a fugitive from the Sisterhood of Karn.

The presence of the Cybermen is also difficult to explain. The Cyberleader's reference to a new Mondas suggests that they may be survivors of that planet's destruction two years previously, but their design and behaviour suggests that they're time travellers, as they resemble the 26th century Cybermen of EARTHSHOCK. In a follow-up to his book, David Banks suggests that they are from the Moonbase the Cybermen established in ATTACK OF THE CYBERMEN, and that the fleet which appears at the start of episode three may be an illusion. He also suggests that their reaction to gold may be a self preservation reaction where the body's own defences cause the injury rather like an allergy.

SILVER NEMESIS also suggests two ways in which the history of the **Doctor Who** universe may differ from our own. Firstly, as the mathematician's calculations on Nemesis's return to Earth are not disturbed by the introduction of the Gregorian calender, this must have happened before 1638 in the **Who** universe; secondly, the English civil war may have started a little earlier, as otherwise there could have been no roundheads and cavaliers to complicate the Doctor's first encounter with Peinforte.

Ace will at some point have her portrait painted during the 18th century, as eventually depicted in the novel of THE CURSE OF FENRIC.

Books

ALDRED, Sophie & TUCKER, Mike: *Ace*
BANKS, David: Doctor Who - Cybermen
CLARKE, Kevin: *Doctor Who - Silver Nemesis*

Magazines

Antonine Killer 1 (1989, Tony Smith calls the scene where the Doctor tries to contact the Queen 'naive'.)
Auton 6 (1991, Michael Bartrum thinks it's out of character for the Doctor to use an ultimate weapon like Validium, and to send it into an orbit which causes catastrophes every 25 years).
Auton 9 (1992, Fiona Walker interview: she aimed to make the character's accent 'grander' than her own, 'to give her power without looking as though I was working at it'. She wanted to give the role a more 'gothic' performance, but the director preferred 'a more natural size of characterization'.)
Black Pyramid 7 (1989, Martin Day episode one has 'a claustrophobic atmosphere of premonition', but that the story becomes simplistic later. He thinks the characterisation is subtle, that Lady Peinforte alludes to *The Winter's Tale*, and that the Cybermen's identity is not adequately explained for casual viewers.)
Blaster on her Hip (1996, Though the jamming stops because Ace runs out of tape, the Cybermen never call for reinforcements.)
Brave New World 2 (1989, Martin Day thinks that both NEMESIS and REMEMBRANCE are similar to SHADA as they deal with Time Lord relics)
Celestial Toyroom (1988, Kevin Clarke discusses the story. He was assigned the anniversary story as it was the only slot left. He wanted a 'weird mix' of ingredients and wrote the story as a thriller; Andrew Cartmel's role in the creative process was that of a sounding-board. He did not write the story as a straight drama but as a thriller, albeit one with an unusual structure, in which several things were happening at the same time. He wrote the Doctor as a combination of himself and McCoy.)
Celestial Toyroom (1989, Andy Lane feels there are too many elements and not enough plot or character development, and calls the Cyberleader 'a despotic psychopath who uses his troops as cannon fodder'.)
Celestial Toyroom (1989, Brigid Cherry remarks that the Nazi plot resembles that *Raiders of the Lost Ark* (1981), and thinks the time travel element is the story's strength. She says characterization is of a high order, with the groups reflecting one another: the Cybermen and the Nazis, the Doctor and Ace and Peinforte and Richard, Peinforte and the Nemesis statue.)
Celestial Toyroom 244 (1997, Ben Mott asks why are the Doctor and Ace attacked by the walkmen before the Cybermen who control them have arrived?)
Cloister Bell 2 (1996, John Chatfield comments that the Time of Chaos which is mentioned need not be the same as the Old Time referred to in THE DEADLY ASSASSIN.)
Cybermag 4 (1989, Ian Berriman comments on the appearance and disappearance of De Flores's control headset, wonders why the Cybermen choose to land when they could have collected the comet in orbit, and asks where Richard gets the rope to tie up the skinheads? Jamie Woolley notes that the story is contrived to make the viewer suspicious of the Doctor, and as an anniversary story, subvert established 'facts' about the past; David Reid thinsk De Flores begins as a strong character, but becomes a pawn of the Cybermen, while the Cybermen are underused, as if they were added simply to make the story more special.)
DWB 113 (1993, Anthony Brown reports on the extended version and notes that Clarke seems uninterested in *why* there are villains, just in having them: he doesn't explore villainous motivation, nor does he research the Cybermen; he just uses them for a simplistic battle between good and evil. He also wonders why De Flores should make his deal with the Cybermen: he doesn't know at this stage that Richard has run out of arrows, so that the folly will now be easy for him to take. It is as if Clarke is so interested in the triangle of power that he has lost interest in the logic of the situation. Tim Munro says 'So unstructured and undisciplined is SILVER NEMESIS that it's hard to call it a story at all, and notes that the characters behave inconsistently, apparently at the author's mere whim. Moreover, conflict is imposed on the situation to provide dramatic tension, while there is no attempt made to represent the ideological evil of the Nazis - they are nothing more than stock villains which he finds distasteful.)
DWB 55 (1988, A rumour says that the story was originally to have featured the Master, but that Anthony Ainley rejected the script, feeling that the Master was upstaged by the Cybermen.)
DWB 61 (1988, Gary Levy claims that cuts were made which interfered with the structure of the script: important scenes were omitted, whereas inessentials were left in. He notes similarities to REMEMBRANCE and comments on the November concert.)
DWB 62 (1989, Reader comments. Jonathan Hayward asks how De Flores smuggles his mercenaries into Britain; Dan Rowley notes that gold is too soft a metal to tip arrowheads with; Simon Colenutt comments on the Nazis' use of Israeli weapons; Andrew Hardwick thinsk Richard and Peinforte are too sophisticated; R Pohl notes that the Nemesis is a meteorite, not a comet.)
DWB 64 (1989, David Hookham asks how Richard's arrow embedded itself in the TARDIS and notes the changed danger of gold to Cybermen)
DWB 65 (1989, Craig Hinton comments on the title: the Doctor is the Cybermen's, and to Lady Peinforte is the Doctor's; the Peinforte sub-plot changes our conception of the Doctor by raising questions as to when he left Gallifrey; he says that in early drafts their intention was to use the Validium to make an ultimate Cyberman.)
DWB 69 (1989, Dave Smith comments that the Doctor's earlier encounter with Lady Peinforte was in his seventh incarnation, since she recognises him; Julian Knott thinks Peinforte is insane, and the Doctor is simply humours her delusions about his identity.)
Doctor Who Magazine 143 (1988, David Banks likes the fact that the Cybermen were not used as mere cannon-fodder, but relate to other beings; he feels the analogy of Cybermen and Nazis is appropriate, since he holds the Nazi atrocities to have been based in logic; Kevin Clarke notes he wanted to explore something fundamental about the Doctor, and decided to address the question of his identity; he built in his own interest in jazz and in Jacobean theatre, in the case of the latter trying to emulate its speed, structure, and combination of humour and seriousness.He wanted to represent evil, tried to think of the worst people in the world, and settled on old Nazis.)
Doctor Who Magazine 146 (1989, Kevin Clarke says he knew nothing about the Cybermen and re-created them to serve his own purposes; Validium was originally Makarianite and the Cybership was originally to have landed invisibly and then appeared.)
Doctor Who Magazine 147 (1989, Ben Aaronovitch notes that the storyline overlapped with that of REMEMBRANCE.)
Doctor Who Magazine 159 (1990, Richard Bignell and Guy Daniels comment on the presence in Windsor of a large piece of waste ground.)
Enlightenment 31 (1989, Martin Wiggins makes comparisons with *The Avengers*: Nemesis has the 'style and aplomb' of the earlier series, and humour holds the viewer's attention in spite of the idea behind the story.)
Fan Mail 1 (1989, Paul Ferry wonders on the absence of the police for much of the story and says that the Doctor acts out of character as he equips the Nemesis with devices that can kill.)
The Fanzine 2 (1989, Stuart Mitchell thinks it unlikely that the Cybermen's chest units would be pierced by gold coins and wonders why the Doctor didn't sent the Validium back to Gallifrey in the first place; he thinks the comet's 25-year cycle is an unnecessary anniversary allusion; the years when it is closest to Earth on that orbit are not noticeably calamitous ones.)
The Frame 7 (1988, Stephen James Walker suggest that one theme is the frequent disappearance of small quantities of plutonium, and the danger of their being concentrated in the hands of terrorists.)
The Frame 13 (1990, David Banks explains the story's place in his Cyber-history. He suggests that the fleet of Cyberwarships seen at the end of ep.2 was an illusion electronically engineered by the Cybermen. He argues that the disagreements between Cybermen as to strategy suggest that they have only limited resources for an uncertain gamble, the logical outcome of which is 'finely balanced'.)
Global Commications 4 (1989, David Brunt thinks there is an excess of incidental characters and undefined incidents and that while the Peinforte scenes are initially good, they become repetitive; the story's genre is uncertain: it has elements of ghost story, war story, black magic, and alien invasion and he notes that seems surprisingly knowledgeable about the Doctor, the Cybermen and the statue; Jonathan Collins notes there is a slight racism theme: the Cybermen and the Nazis both practice racial purity programmes)
Hand of Omega 4 (1990, Adrian Hulme asks why the Doctor returns to Windsor after visiting 1638.)
International Electromatix 1 (1988, The skinhead scene is thought embarrassing as is the Queen's appearance; the story lacks climactic moments until the end.)
The Listener (1-12-88, Mark Lawson suggests that Wagner's opera *Parzifal* is an inspiration.)
Mandria 3 (1991, Tim Munro notes how THE CURSE OF FENRIC retrospectively reverses the plot: instead of showing the Doctor baiting a trap, it turns out to have shown him just eluding .)
Matrix 23 (1989, it's noted that the Doctor touches the Nemesis statue with no ill effects, so why does it kill Peinforte?)
Metamorph II (1995, Jackie Toombs comments that the three groups of villains reflect the three conventional types of villain in science fiction: an insane historical character, marauding aliens, and representatives of a genuine evil of the twentieth century.)
Mini Skirts Etcetera 1 (1989, Richard Amphlett comments that Richard is inadequately motivated.)
Muck and Devastation 5 (1989, Jonathan Collins notes that the last visit to 1638 is unnecessary: the Doctor could have picked up the calculation last time he was there. It does, however, serve to set up the chess game theme. He says the story should have answered the

questions it raises about the Doctor and thinks it is implausible that De Flores should just happen to have a bag of gold dust on him.)
Nemesis 1 (1989 Stephen Wiliams comments that Richard is inconsistently characterized: a hero in the seventeenth century but a coward in the twentieth.)
Points of View (30-11-88: Viewers comment that the mathematician's calculations as to dates should have been skewed by the change from the Julian to the Gregorian calendar that took place between 1638 and 1988.)
Private Who 14 (1988, Kevin Clarke interview. He explains that he told Andrew Cartmel that he had an idea for an anniversary story, but in fact had to think up the idea of exploring the Doctor's identity hurriedly and in desperation on the way to the meeting, when he also thought of the opening shot of the comet and the final line - Who are you?' The story was written to fill in the middle. He feels that Peinforte's reference to her knowledge about the Doctor should have come at the end of episode 2, He watched old tapes and was especially attracted to the earliest stories which involved people dealing with the unknown, and tried to incorporate this quality by stressing the mystery of the Doctor. He thought of the Nazis' connection with the occult, which led him to the story of the Spear of Destiny, which causes its to commit atrocities; John Nathan Turner says the Cybermen were inserted at his suggestion.)
Remembrance 3/5 (1993, Richard Callaghan says Ace behaves out of character in that she calls the Doctor 'Doctor', not 'Professor', on all but one occasion.)
Revelations 5 (1989, David Eldridge reports a rumour that the Brigadier was originally to have appeared in the story.)
Second Dimension 2/1 (1989, Carl Powell says that the Cybermen's weakness is overused; David Mansell says is unclear how they know about the Nemesis statue in the first place and that too much happens too quickly.)
Spectrox 8 (1990 David Hughes says that episode 1 is the most successful, because the least marred by cutting. Here the important events are in the past and future, or off-screen, and the viewer has to reconstruct them from the Doctor's account. The story proper starts when the Cybermen arrive at the crash site; Martin Wood says the Nemesis statue coming to life resembles the conclusion of the *Winters Tale*; Guy Mannering says the fact that the skinheads are left hanging upside-down may refer to the Tarot card 'the Hanged Man'. – see THE GREATEST SHOW IN THE GALAXY).
Starburst 121 (1988; The story is 'a tongue-in-cheek romp'.)
Starburst 124 (1988, Chris Clough describes overlength episodes.)
Starburst 126 (1989, Review: Paul Mount thinks the story 'an amusing runaround with little plot or purpose'.)
TV Zone 3 (1989, Andrew Martin notes that the comet's orbit round the sun should decay, producing shorter and shorter revolutions, not a uniform cycle of 25 years.)
TV Zone 42 (1993, Richard Holdswouth says the story is a runaround with too many characters.)
TV Zone Special 8 (1993 David Banks says that the story was intended to be a four-parter, implying that this was the understanding at the time it was recorded.)
Vengeance on VHS (David Banks says it 'deepened' the story to have at the centre two characters who were genuinely affected by events and worrying about the consequences, and states his belief that Kevin Clarke was simply told, as a bald fact, that the Cybermen were allergic to gold, and made inventive use of that idea; a problem was that this use was not true to the spirit of the original ideas lying behind the fact.)

Theatre

The Changeling (Middleton and Rowley)
Follies (Sondheim)
A Winter's Tale (Shakespeare)

Cinema

Empire of the Sun (Stephen Spielberg)

TV

The Bill (Thames, 198?-…)
Casualty (BBC1, 1985-…)
Catweazle (???, 197?-7?)
I Claudius (BBC, 1975)
Songs of Praise (BBC)
Wish Me Luck (YTV, 19??-??)

Doctor Who

An Unearthly Child (Space and Time 1)
Delta and the Bannermen (In-Vision 93)
Dragonfire (In-Vision 94)
Earthshock (In-Vision 58)
The Five Doctors (In-Vision 93)
The Greatest Show in the Galaxy (In-Vision 99)
The Happiness Patrol (In-Vision 97)
The Invasion (Space and Time 1)
Remembrance of the Daleks (In-Vision 96)
The Three Doctors (Space and Time 65)
The Trial of a Time Lord (In-Vision 88/89)

Music

Adrian's Affair
Frank's Quest
Pe Pi Po
The Ride of the Valkyries

SILVER NEMESIS

Series Twenty-Five
Story Three
Serial 153
Code 7K

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Kevin Clarke
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Chris Clough

Cast

De Flores [1-3] Anton Diffring
Karl [1-3] Metin Yenal
Lady Peinforte [1-3] Fiona Walker
Richard Maynarde [1-3] Gerard Murphy
Cyberleader [1-3] David Banks
Cyberlieutenant [2-3] Mark Hardy
Cyberman [2-3] Brian Orrell
Mathematician [1] Leslie French
Security Guard [1] Martyn Read
First Skinhead [2] Chris Chering
Second Skinhead [2] Symond Lawes
Mrs Remington [3] Delores Gray

Small roles:

Jazz Quartet [1] Courtney Pine, Adrian Read, Ernest Mothle, Frank Tomoth
Stunt Doctor [1-2] Paul Heasman
De Flores's Gardener [1]Terry Duran
De Flores's Maid [1] Jacqueline Tew
Paramilitaries [1-2] John Baker, Steve Ausden, Jamie Durdy, Jack Talbot, Sean Barry-Weske, Andrew Searle, Keith Harvie, David Howarth, Julian Redmond, Sean McCrory
Walkmen [1-2] John Ould, David Ould
Jazz Audience [1] David Banks, Gary Downie and others
Sentry [1] Duncan Brown
Policemen [1] Mike Mungarven *replacing Anthony Gilding* Christian Fletcher, Daryl Brook
Tea Room Waitress [1] Wendy Florence
Ladies in Tea Room [1] Sylvia Victor, Rosamund Hartley
Tourist Guide [1] Vere Lorrimer
Windsor Castle Tourists [1] Ian Fraser, Fiona Cumming, Andrew Morgan,, Peter Moffatt, Sally Anne Meese, Nicholas Courtney, Kathleen Bidmead, Stephen Claire, Graeme Curry, Kevin Clarke *replacing Jane Busby, Katy Jarrett, Sharon Granville, Sandra Granville, Audrey Joyce, Pat Worth, Gary Webb, Tony Stewart, John Lewery*
Queen Elizabeth II [1] Mary Reynolds
Security Man [1] Derel Vam Weeman
Cybermen [1-3] Danny Boyd, Paul Barrass, Scott Mitchell, Tony Carlton, Bill Malin
Stunt Cyberman [2-3] Paul Heasman
Passerby [2] Kevin Clarke
Car Driver [3] Kevin Clarke
Nemesis Statue [2-3] Fiona Walker
Hitchhiker [3] Ricardo Mulhall
Young Woman, 1638 [3] Karen Young

Crew

Title Music by Ron Grainer
Arranged by Keff McCulloch
Incidental Music Keff McCulloch
Special Sound Dick Mills
Stunt Arrangers [2] Nick Gillard, [1-2] Paul Heasman
Production Manager Gary Downie
Assistant Floor Manager Lynn Grant
Trainee AFM Jeremy Fry
Lighting Ian Dow
Sound John Nottage, [1] Trevor Webster
Deputy Sound Supervisor Pete Hales
Sound Operative Ken Osbourn
Senior Vision Engineer Roger Neal
Vision Engineers Dave Thwaites, Mark Robinson
Video Effects Dave Chapman
Paintbox Artist Jim McCarthy
Vision Mixer Barbara Gainsley
Video Tape Editor Hugh Parson
Engineering Manager Brian Jones
OB Camera 'visor Barry Chaston
OB Cameraman Alan Jessop
Film Cameraman William Dudman
Rigger Supervisor Pete Whitchurch
Chief Electrician Pete Webb
Production Operative Supervisor Les Runham
Production Operatives Derek Waite, Ken Robins, Mickey Cox
Armourer Doug Needham
Props Buyer John Charles
Costume Designer Richard Croft
Costume Assistant Leah Archer
Dressers Debbie Roberts, Michael Johnson
Make-Up Designer Dorka Nieradzik
Make Up Assistants Jayne Buxton, Sara Ellis
Visual Effects Designer Perry Braham
Visual Effects Assistants Mike Tucker, Paul McGuinness, Russell Pritchard, Alan Marshall
Graphic Designer Oliver Elmes
Computer Animation CAL Video
Finance Assistants Hilary Barratt
Designer John Asbridge
Design Assistant Philip Harvey
Secretary Jane Godding

Rehearsals

19th — 21st June 1988

Location recording

22nd — 24th June 1988
26th June — 2nd July 1988

Transmission

Part One Wednesday 23rd November 1988
19.35pm, BBC1 (24'31", 19.35.12 — 19.59.43)
Part Two Wednesday 30th November 1988
19.35pm, BBC1 (24'12", 19.35.58 — 20.00.10)
Part Three Wednesday 7th December 1988
19.35pm, BBC1 (24'36", 19.34.48 — 19.59.24)

Programme Numbers

Part One 50/LDL/K241B/72/X
Part Two 50/LDL/K242W/72/X
Part Three 50/LDL/K243P/73/X

Audience, Position and Ratings

Part One: 6.1 million, 76th 71%
Part Two: 5.2 million, 94th, 70%
Part Three: 5.2 million, 98th, 70%

Coming Attractions

The Greatest Show in the Galaxy!